

COUNTRY MUSIC REVIEW

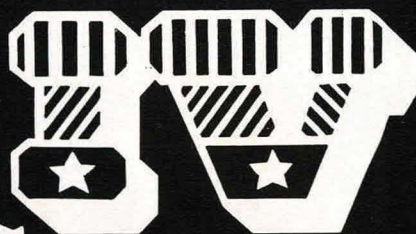
March 1977 30p

Featuring/News/
Super Kickers/
Faron Young/
Carl Mann/
On Record/
The Legend
of Sam Bass/
Cajun Country/
British Country
Music Festival/
Texas Country
Rock/
The Ultimate
Truck Song/
Contemporary
Cowboy/
The Last
Country Show

★ PLUS Billboard Charts

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in concert

MELBA MONTGOMERY
MIKI and GRIFF
PETE SAYERS

February

11th — Odeon, Hanley
12th — Gaumont, Doncaster
13th — New Theatre, Hull
16th — Albert Hall, London
17th — The Fulcrum, Slough
18th — The Recreation Centre, Farnborough
19th — A.B.C., Peterborough
20th — Theatre Royal, Norwich
24th — Leas Cliff Hall, Folkestone
25th — Congress Theatre, Eastbourne
26th — Winter Gardens, Bournemouth
27th — Guildhall, Portsmouth

March

3rd — Fairfield Halls, Croydon

4th — Odeon, Chelmsford
5th — Gaumont, Ipswich
6th — New Theatre, Oxford
9th — Central Hall, Chatham
10th — Leisure Centre, Gloucester
11th — Festival Theatre, Paignton
12th — Odeon, Taunton
13th — Theatre Royal, Drury Lane, London
22nd — Eden Court Theatre, Inverness
23rd — Caird Hall, Dundee
24th — Music Hall, Aberdeen
25th — Apollo Centre, Glasgow
26th — Empire, Liverpool
27th — Coventry Theatre
29th — Colston Hall, Bristol

* Dates liable to alteration or cancellation

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Chandos House,
45/46 Chandos Place,
London, WC2N 4HS

Telephone: 01 836 7255/6/7

COUNTRY MUSIC REVIEW

March 1977/Volume 6, No 3

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Editorial

We may not have actually converted the entire magazine to full colour — the cost to you, the reader, would be prohibitive — but I think you will agree that the innovation of a four-colour front cover and improved layouts have greatly added to its appeal. Not that we intend to remain static from this point; as far as I am concerned the publication will continue to improve with each issue, as I believe it has done since its birth five years ago.

Although the letter pages contain a formal apology to Murray Kash regarding certain statements contained in a letter written by Neil Coppendale and published in the December issue of *CMR*, I should also like to take this opportunity of saying sorry to Murray for any distress caused by the contents of the said letter. A paragraph below this column does point out that "The views expressed by the contributors are not necessarily those of the editor"; such was the case in this instance.

BRYAN CHALKER

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Every care will be taken, but the publishers regret that they cannot accept responsibility for any manuscript or photograph submitted.

The views expressed by the contributors are not necessarily those of the editor.

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James Of Fleet Street Ltd
184 Fleet Street London EC4
01-242 0330 01-304 6480

Distributed by Concorde Distribution, 10 North Tenter Street, London E1 8DL

Printed by The Chesham Press Ltd., 16 Germain Street, Chesham, Buckinghamshire. Telephone Chesham 4591/2/3.



Next Month

THE SLIM WHITMAN PHENOMENON
WEMBLEY—HIGHLIGHTS FROM
THE PAST
THE 9TH INTERNATIONAL
FESTIVAL
RAILROAD MAN
STEEL APPEAL
EMMYLOU HARRIS
CMR REVIEWS THE NEW DON
WILLIAMS ALBUM

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NEWS

SLIM GOES TO NO.1

Slim Whitman's new LP, *'Red River Valley'* (United Artists UAS 29993) shot straight to the 4th position in the nation's album charts — and then climbed to the coveted number-one spot. Recorded in London during 1976 and produced by Alan Warner and Ken Barnes, the album contains such songs as 'Rhinstone Cowboy', 'Cara Mia', 'Let Me Call You Sweetheart' and 'Now Is The Hour'.

MERLE HAGGARD TO TOUR UK

America's Country superstar Merle Haggard is scheduled to tour the UK for the Jeffrey Kruger Concert Division this year. Pinpointing an exact period depends largely upon television liaison between America and Britain but at the moment June or July are possibilities.

TAMLA GOES COUNTRY

Tamla Motown are hitting the UK Country in March with an 18-track compilation entitled *'Hitsville - The New Direction In Country Music'*, which will include T. G. Sheppard, Ronnie Dove, Dorsey Burnette, Pat Boone and a Willie Nelson protege, Wendell Adkens. The sampler (HVS 3001) on the newly-formed *Hitsville* label, will be followed in due course by *'Texas Woman'*, by Pat Boone (HVS 3003), and *'Nashville Hitmaker'* by T. G. Sheppard (HVS 3002). Although the Boone and Sheppard albums are new American releases, extra cuts have been added for the UK and *'Nashville Hitmaker'* has been changed from *'Solitary Man'*.

SCOTS NEWS FLASHES

Midlothian Country singer, Mark Winston has an album release on the Edinburgh-based Pan Audio label entitled *'Visions'*. Winston says that Haggard, Milsap and Tom T. Hall are his biggest influences. . . . According to figures released in December, *Radio Forth* DJ Gerry Ford's show, *'Ford's Country Profile'* drew 7,000 more listeners per night than BBC Radio Two's *'Country Club'*.

GLEN CAMPBELL TOUR

Glen Campbell tours Britain for the Ember Concert Division in April. They have been organised to celebrate Campbell's ten-year association with impresario Jeffrey S. Kruger. The dates and venues are as follows:

- April 3 Congress Theatre, Eastbourne
- 4 Royal Albert Hall, London
- 5 Royal Albert Hall, London
- 7 Manchester Apollo
- 8 Liverpool Empire
- 9 Blackpool Opera House
- 10 Sheffield City Hall
- 15 Glasgow Apollo
- 16 Glasgow Apollo
- 17 Edinburgh Usher Hall

Each evening will be split into two houses and, with the exception of the Royal Albert Hall dates, all tickets will be available from the respective theatres. In the case of the Royal Albert Hall, tickets can be obtained from: Glen Campbell Ticket Office, P.O. Box 460, Brighton, Sussex. Postal Orders only should be sent, together with an SAE. Ticket prices are £6, £5, £4, £3, £2 and £1 (standing).

Campbell's current chart album, *'Twenty Golden Greats'* (Capitol EMTV 2) has now gone Platinum.

GEORGE'S NEW-LOOK

Popular George Hamilton IV is about to undergo a change of image as the result of his new recording deal with ABC-Dot. Soft-rock expert Allen Reynolds, of Don Williams, Dickie Lee and Crystal Gayle fame, has been assigned as George's producer and the North Carolina star's pin-stripe suit looks like being relegated to mothballs from now on. We'll carry a review of George's ABC-Dot LP in the very near future.

RUSTY & WILD BUNCH FAREWELL

Popular Southern-based country band, Rusty & Wild Bunch, have finally called it a day and Rusty Douch is now available for solo appearances prior to forming a duo.

NEW PARTNER FOR ROGER KNOWLES

Roger Knowles, whose musical partnership with Pete Stanley recently came to an end, announces a new teaming with John Allam, late of the Southern Ramblers. Roger and John will carry a full PA system and Barcus-Berry pickups for use in country venues and would welcome enquiries from old friends. Bookers should contact Roger at 88 Crab Lane, Harrogate, Yorkshire, or 'phone 0423 62540.

CLIFF LEDGER'S GOLD-DISC SHOW

On Monday March 21st, Cliff Ledger & The Country Boys appear in a special show to be held at the Blidworth Colliery Welfare Club, Blidworth, Nr. Mansfield, Notts, where Cliff will be presented with a Gold-disc for outstanding album sales. Special guest for the evening will be Colin Farnell, producer of auditions for BBC Television's *Light Entertainments*. Tickets for the event are obtainable from Mary Watson, 71 London Road, Retford, Notts; they cost £1 and Mary asks you to enclose an SAE with your enquiry. Tel: Retford 6943.

SILVER SADDLE GOES BACK HOME

Birmingham's popular Country music club, The Silver Saddle, operated by Ron & Rita Timmins, moved back to The Roebuck, High Street, Edrington, Birmingham, on February 4th. Ron & Rita's other club, The Double 'R', closed on January 5th but the couple hope to secure audiences from both venues to ensure packed houses at the Roebuck. The Silver Saddle operates every Friday from 8 pm until 11.30 pm.

BILLIE JO SPEARS TOUR

United Artists' Country songstress Billie Jo Spears will tour Britain for the Mervyn Conn Organisation in April. Further details will be published in the next issue of *CMR*.

SHINDIG AT SWANSEA

On March 2nd, The Swansea Country Music Club features the group Shindig. The Club now meets at the British Rail Staff Club, Prince Of Wales Road, Swansea.

HARROW COUNTRY MUSIC NIGHT

Good Friday sees the Harrow Country Music Club holding a special pre-Wembley night with Bryan Chalker & The New Frontier, The Stewart Brothers and John Dillinger. Tickets are £1 and the event takes place at the Wealdstone Football Club, Station Road, Harrow. Further details from John Ryan, Tel: 01-863 1540.

COUNTRY DRIVE FROM DJM

DJM Records, already boasting an interesting catalogue of Country product, have scheduled further items for release and these include a 2-LP set from Roy Acuff, entitled *'Country Music Hall Of Fame'*, containing 36 tracks; an album and single, *'I'm All Wrapped Up In You'* from Don Gibson, to coincide with the artists at Wembley on Saturday 9th April; *'Brother Jukebox'* featuring Don Everly; *'A Woman Walked Away'*, a UK debut album from Leona Williams; and Keith Manifold's LP, *'Inheritance'*.

DJM have taken a stand at the 9th International Festival and artists appearing throughout the 3-day event will be Don Gibson, Don Everly, Dennis Weaver, Jim & Jesse McReynolds and Keith Manifold.

ANY TAKERS FOR ONIE WHEELER?

Mike Storey is sounding out the ground for a possible tour by veteran US artist Onie Wheeler, whose single, *'John's Been a-Shuckin' My Corn'* was a popular item on Bob Powell's *London Country* a couple of years back. Club secretaries interested in bookings for Onie should contact Mike as quickly as possible.

1977 SOUTHERN COUNTRY MUSIC CONTEST

Sunday 27th March sees the promotion by the Southampton Leisure Services in conjunction with the Wildwood South Country Music Club of a contest to find the most promising Country group in the South. A prize of £120 is being offered to the winning group, with £80 to the second and £40 to the third. Additionally the winning group will be invited to take the 'Top Of The Bill' spot at the Wildwood South Club's 1977 presentation in the Southampton Guildhall.

BEREAVEMENT FOR JIM & JESSE

Mrs. Savannah Prudence McReynolds, mother of renowned Bluegrass brothers, Jim & Jesse McReynolds, died at Coeburn, Virginia, on Friday, November 19th, 1976.

RAMBLERS C&W CLUB

In reply to a reader's query regarding Bluegrass and Country Music clubs in the Bromley/Beckenham area recently, Tom Strath, of 4 Lullington Close, St. Paul's Cray, Kent, has written informing us of the Ramblers Country Music Club, which operates two venues in the vicinity. On Sundays, at fortnightly intervals, the club operates at the Crooked Billet, Southborough Lane, Bromley, and March 6th is the next club night. The Club also holds monthly meetings at Cray Valley Mills, Main Road, Sevenoaks Way, St. Paul's Cray, and Friday March 11th is the current meeting date.

MIKE STOREY NEWS

The Mike & Margaret Storey Entertainment Agency announce the following tours for the coming months:

Stu Stevens Road Show

This show is available for the month of April and Stu will be featured with his two sons. A full supporting show can be provided if required.

Brian Maxine Road Show

The 'King of the Ring' embarks on his first road-show for over a year in June and Brian will be supported by his new group The Ringrats.

Mel Turner & Wildwood Tour

The summer month of August sees Northern Ireland's group touring English venues. As with the aforementioned road-shows, the group's appearances will not be restricted to any particular area and enquiries regarding availability are invited.

HITSVILLE

The new
direction in
country music

Wendel Adkins

Kenny Serratt

Pat Boone

T G Sheppard

Jerry Naylor

Rick Tucker

Lloyd Schoomaker

Jerry Foster

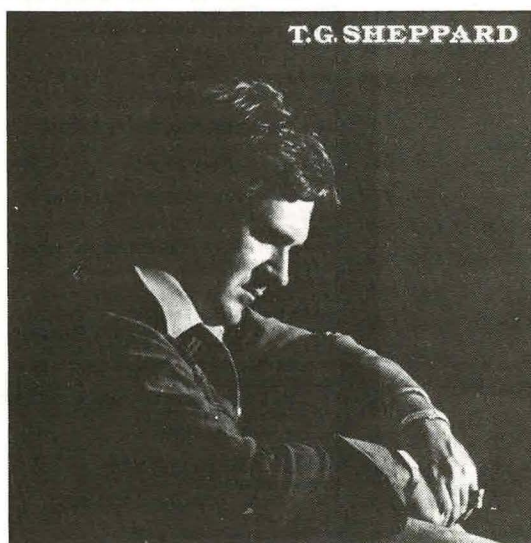
Marty Mitchell

Ronnie Dove

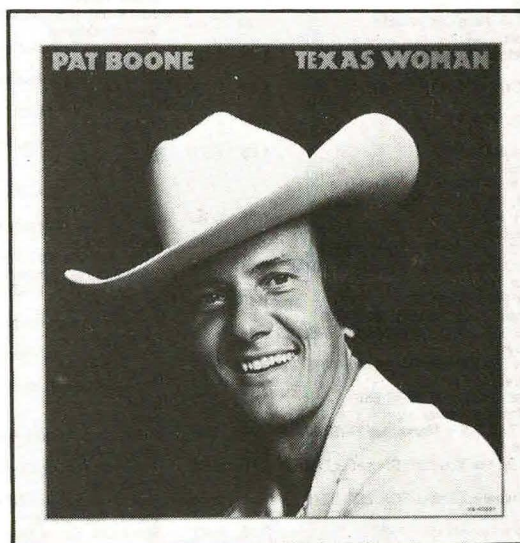
Many of these artists are featured on the album
'HITSVILLE'

HVS 3001

— ALSO AVAILABLE —



T G Sheppard
NASHVILLE HITMAKER
HVS 3002



Pat Boone
TEXAS WOMAN
'The Country side of Pat Boone'
HVS 3003



The Unique Service to ALL Country Music Collectors

22 per cent DISCOUNT OFF ALL UK ALBUMS & TAPES

We Also Export Worldwide At the Same Low Prices

MARCH NEWS

The following is a selection from our current best-selling UK & USA albums plus other interesting 'recently arrived' titles; our other stocks are shown in our current catalogue (40p to new customers, including new release and bargain offer sheets).

We place advertisement copy several weeks in advance of publication of this magazine and all goods advertised are in stock or are en route to us at the time of preparation; all goods are, therefore, offered subject to availability at the date of receipt of orders. Orders received for goods that are out of stock will be acknowledged; most orders are dealt with by return.

UK RELEASED TOP SELLERS

Chet Atkins, Les Paul		
Chester and Lester RCA LSA 3290	2.49	1.94
Asleep At The Wheel		
Wheelin' & Dealin' Capitol EST 11546	3.35	2.61
Gene Autry		
Favourites Ember CW 145	1.95	1.51
Philomena Begley		
Queen Of The Silver Dollar Release TSPL 86	2.25	1.76
Best Of Music Country America, Volume Two		
Various, incl. Bill Anderson, Loretta Lynn, Jeanne Pruett, Marty Robbins, Cal Smith, Gary Stewart, Kenny Starr, Tanya Tucker, Mary Lou Turner, etc. MCA MCF 2752	3.35	2.61
Teresa Brewer		
Best Of Teresa Brewer Starcall HY 1037	1.99	1.55
Jackson Browne		
The Pretender Asylum K 53048	3.29	2.57
Johnny Cash		
Story Of A Broken Heart Hallmark SHM 897	0.99	0.77
Johnny Cash		
Strawberry Cake CBS 81211	3.39	2.65
Johnny Cash		
One Piece At A Time CBS 81416	3.39	2.65
Curley Chalker		
Nashville Sundown Sonet SNTF 694	3.25	2.54
Guy Clark		
Old Number One RCA APL1 1303	3.49	2.72
Guy Clark		
Texas Cooking RCA RS 1097	3.49	2.72
Patsy Cline		
A Legend Ember CW 117	1.95	1.51
Country Greats		
Various, incl. Hank Thompson, Tex Ritter, Jean Shepard, Jody Miller, Berlin Husky, etc. MFP SPR 90028	1.25	0.98
Country Classics		
Various, incl. Conway Twitty, Marty Robbins, Jack Greene, Cal Smith, etc. MFP SPR 90073	1.25	0.98
Dave & Sugar		
Dave & Sugar RCA RS 1079	3.49	2.72
Jeannie Denver, Slim Pickins, JD Band		
Live At The Spur & Saddle Westwood WRS 105	2.75	2.15
Jeannie Denver		
Queen Of The Silver Dollar Westwood WRS 094	2.75	2.15
Jeannie Denver		
Yorkshire Rose Westwood WRS 056	2.75	2.15
Jon Derek, Country Fever		
Country Music Trail, Vol. 1 Maskerade FWS 3881.00	2.99	2.33
Sydney Devine		
This Song Is Just For You (dbl) Sunset SLD 501/2	3.25	2.54
Dottsy		
Love Is The Sweetest Thing RCA LSA 3276	2.49	1.94
Dr Hook		
A Little Bit More Capitol EST 11522	3.35	2.61
Eagles		
Greatest Hits Asylum K 53017	3.79	2.96
Eagles		
Hotel California Asylum K 53051	3.79	2.96
Buddy Emmons		
Steel Guitar (as Flying Fish 007) Sonet SNTF 708	3.25	2.54
Donna Fargo		
Country Sounds Of Donna Fargo MFP 50257	1.25	0.98
Dave Ferguson		
Somewhere Breakdown 02	2.60	2.03

Crystal Gayle			
Crystal UA UAS 29974	3.25	2.54	
Crystal Gayle			
Somebody Loves You UA UAS 29937	3.25	2.54	
Don Gibson			
Four Sides Of Don Gibson (dbl) DJM DJD 28029	2.99	2.33	
Lloyd Green			
Cool Steel Man Chart CHS 2003	2.25	1.76	
Lloyd Green			
And His Steel Guitar M & M SLME 1003	1.89	1.47	
Lloyd Green			
Steel Rides Monument MNT 81245	3.39	2.65	
Merle Haggard			
My Love Affair With Trains Capitol EST 11544	3.35	2.61	
George Hamilton IV			
Back Home At The Opry RCA PL 10192	2.49	1.94	
Emmylou Harris			
Luxury Liner Reprise K 54087	3.29	2.57	
Emmylou Harris			
Elite Hotel Reprise K 54060	3.29	2.57	
Emmylou Harris			
Pieces Of The Sky Reprise K 54037	3.29	2.57	
Wanda Jackson			
I'll Still Love You DJM DJF 20493	3.25	2.54	
Sonny James			
200 Years Of Country Music CBS 81504	3.39	2.65	
Frank Jennings Syndicate			
Heaven Is My Woman's Love One-Up OU 2139	2.20	1.72	
Waylon Jennings			
Waylon Live RCA PL 11108	3.49	2.72	
Waylon Jennings			
Dreaming My Dreams RCA LSA 3247	2.49	1.94	
Waylon Jennings			
Are You Ready For The Country			
RCA RS 1067	3.49	2.72	
George Jones			
Alone Again Epic EPC 81560	3.39	2.65	
George Jones, Tammy Wynette			
Golden Ring Epic EPC 81568	3.39	2.65	
Rusty & Doug Kershaw			
Louisiana Man DJM DJB 26080	1.25	0.98	
Wilma Lee, Stony Cooper			
Satisfied DJM DJB 26085	1.25	0.98	
Ray Lynam, Hillbillies			
Twenty Shots Of Country Release BRL 4069	2.25	1.76	
Ray Lynam, Philomena Begley			
Best Of Ray & Phil Shannon SMLP 001	1.75	1.37	
Loretta Lynn, Conway Twitty			
United Talent MCA MCF 2764	3.35	2.61	
Ronnie Milsap			
Live RCA PL 12043	2.49	1.94	
Ronnie Milsap			
20-20 Vision RCA LSA 3278	2.49	1.94	
Patsy Montana, Judy Rose			
Mum & Me Visit Campbell's Country			
Look LKLP 6039	2.70	2.11	
Scotty Moore			
Plays The Big Elvis Presley Hits (aka The Guitar That Changed The World) (Holland)	**	2.49	
CBS 53343/CR			
Anne Murray			
Keeping In Touch Capitol EST 11559	3.35	2.61	
Willie Nelson			
Live (I Gotta Get Drunk) RCA LSA 3277	2.49	1.94	
Willie Nelson			
Troublemaker CBS 81565	3.39	2.65	
Michael Nesmith			
Pretty Much Your Average Ranch Stash			
Island 1LPS 9440	3.50	2.73	
Michael Nesmith			
The Hits Keep On Coming Island 1LPS 9439	3.50	2.73	
Michael Nesmith			
The Prison (postage on this boxed set as for double LP; set is 1 LP & booklet) Island PAC 101	5.25	4.10	
Olivia Newton-John			
Don't Stop Believin' EMI EMC 3162	3.35	2.61	
Nitty Gritty Dirt Band			
Will The Circle Be Unbroken (triple) UA UAT 9801	8.25	6.43	
Eddie Noack			
Just Eddie Noack Look LK LP 6041	2.70	2.11	
Vernon Oxford			
I Just Want To Be A Country Singer RCA LSA 3281	2.49	1.94	
Gram Parsons			
Grievous Angel Reprise K 54018	3.29	2.57	
Gram Parsons			
GP Reprise K 44228	3.29	3.57	
Stella Parton			
I Want To Hold You In My Dreams Tonight			
MINT JULEP 1	2.99	2.33	
Dolly Parton			
All I Can Do RCA RS 1068	3.49	2.72	
Dolly Parton			
Best Of Dolly Parton, Vol. 2 RCA LSA 3236	2.49	1.94	
Dolly Parton			
Dolly: The Seeker, We Used To RCA LSA 3260	2.49	1.94	
Pure Prairie League			
Dance RCA PL 11924	3.49	2.72	
Charley Pride			
Best Of Charley Pride, Vol. 3 RCA LSA 3283	2.49	1.94	
Charley Pride			
Sample Charley Pride RCA SAS 1005	0.99	0.77	
Charley Pride			
Sunday Morning With Charley Pride RCA LSA 3267	2.49	1.94	
Jeanne Pruett			
Introducing Jeanne Pruett MCA MCF 2718	3.35	2.61	
Jeanne Pruett			
Welcome To The Sunshine MCA MCF 2768	3.35	2.61	
Pussycat			
First Of All Sonet SNTF 725	3.25	2.54	
Marvin Rainwater			
Some Old, Some New Westwood WRS 101	2.75	2.15	
Red Rector, Bill Clifton			
Another Happy Day Breakdown 001	2.60	2.03	
Marty Robbins			
El Paso City CBS 81561	3.39	2.65	
Marty Robbins			
Bordertown Affair Embassy EMB 31391	1.29	1.09	
Linda Ronstadt			
Hasten Down The Wind Asylum K 53045	3.29	2.57	
Linda Ronstadt			
Greatest Hits Asylum K 53055	3.29	2.57	
Pete Sayers			
Watermelon Summer Transatlantic Xtra 1168	2.60	2.03	
Jean Shepard			
Mercy, Ain't Love Good UA UAS 29974	3.25	2.54	
Cal Smith			
Introducing Cal Smith MCA MCF 2714	3.35	2.61	
Cal Smith			
Cal's Country MCA MCF 2740	3.35	2.61	
Mack Allen Smith			
The Delta Sound Redneck LP 500	3.25	2.54	
Red Sovine			
Little Rosa Hit HITL 5008	2.25	1.76	
Red Sovine			
Greatest Grand Ole Opry Chart CHS 2007	2.25	1.76	
Red Sovine			
Teddy Bear RCA LSA 3286	2.49	1.94	
Billie Jo Spears			
What I've Got In Mind UA UAS 29955	3.25	2.54	
Nat Stuckey			
Independence MCA MCF 2756	3.35	2.61	
Hank Thompson			
Country Sounds Of MFP 50301	1.25	0.98	
Tanya Tucker			
Here's Some Love MCA MCF 2772	3.35	2.61	
Tompall (Glaser)			
Outlaw Band, New Album ABC ABCL 5211	3.39	2.65	
Wanted: The Outlaws			
Waylon Jennings, Willie Nelson, Tompall Glaser, Jessi Colter RCA RS 1048	3.49	2.72	
Don Williams			
Harmony ABC ABCL 5177	3.39	2.65	
Don Williams			
Volume 1 ABC ABCL 5153	3.39	2.65	
Don Williams			
Volume 2 ABC ABCL 5154	3.39	2.65	
Don Williams			
Volume 3 ABC ABCL 5152	3.39	2.65	
Don Williams			
Greatest Hits, Vol. 1 ABC ABCL 5147	3.39	2.65	
Don Williams			
You're My Best Friend ABC ABCL 5127	3.39	2.65	
Don Williams			
Visions ABC ABCL 5200	3.39	2.65	
Hank Williams Snr.			
Live At The Grand Ole Opry MGM 2353 128	2.79	2.18	
Slim Whitman			
Red River Valley UA UAS 29993	3.25	2.54	
Tammy Wynette			
No Charge Embassy EMB 31386	1.29	1.09	
Tammy Wynette			
You And Me Epic EPC 81569	3.39	2.65	
Steve Young			
Renegade Picker RCA PL 11759	3.49	2.72	
Steve Young			
Seven Bridges Road Sonet SNTF 705	3.25	2.54	
40 Country Greats			
Various, incl. Roy Acuff, Glenn Barber, Dorsey Burnette, Wilma Lee/Stoney Cooper, Don Gibson, Rusty & Doug Kershaw, Bob Luman, Sue Thompson, etc (Hickory material) (dbl) DJM DJD 28025	2.99	2.33	

UK RELEASED RECENT ARRIVALS

Acme Country Band			
Bluegrass Machine Westwood WRS 114	2.75	2.15	
Lynn Anderson			
All The King's Horses CBS 81217	3.39	2.65	
Eddy Arnold			
Eddy RCA PL 11817	2.49	1.94	
Chet Atkins			
Picks On The Beatles Starcall NL 12002	1.99	1.55	
Elvin Bishop			
Hometown Boy Makes Good Capricorn 2429 147	3.25	2.54	
Martin, Bogan and Armstrong			
Sonet SNTF 711	3.25	2.54	
Dave Bromberg			
How Late'll You Play 'Til (dbl) Fantasy FTSP 53	4.99	3.89	
Rosemary Clooney			
Nice To Be Around UA UAS 30008	3.25	2.54	
Gene Cotton			
Rain On ABC ABCL 5213	3.39	2.65	
Charlie Daniels Band			
High Lonesome Epic 81666	3.39	2.65	
Dillards			
Copperfields (restocked) Elektra K 42034	3.29	2.59	
Dillards			
Wheatstraw Suit (restocked) Elektra K 42045	3.29	2.57	
Duane Eddy			
Legends Of Rock Vol. 2 (dbl) (W. Germany) London LS 3259/1/2	**	4.25	
Duane Eddy			
Legends Of Rock Vol. 3 (dbl) (W. Germany) London LS 3281/1/2	**	4.25	
Donna Fargo			
Best Of ABC ABCL 5214	3.39	2.65	
Flat Picking Guitar Festival			
Various, incl. Dave Bromberg, Eric Thompson, Tom Gilfellen, Dick Fegy, Michael Aumen, Richard Leiberns Kicking Mule SNKF 124	3.25	2.54	
George Hamilton IV			
Fine Lace & Homespun Cloth Anchor ANRL 20223.39	2.65		
Don Harrison Band			
Red Hot Atlantic K 50340	3.29	2.57	
Leo Kottke			
Leo Kottke Chrysalis CHR 1006	3.50	2.73	
Kaleidoscope			
When Scopes Collide Island 1LPS 9462	3.50	2.73	
Brenda Lee			
La Sessions MCA MCF 2783	3.35	2.61	
Gordon Lightfoot			
Early Morning Rain, Vol. 2 Sunset SLS 50398	1.75	1.36	
Bob Luman			
Bob Luman Rocks DJM DJM 22057	1.99	1.57	
Barbara Mandrell			
Midnite Angel ABC ABCL 5206	3.39	2.65	
Henry Mancini Orchestra & Chorus			
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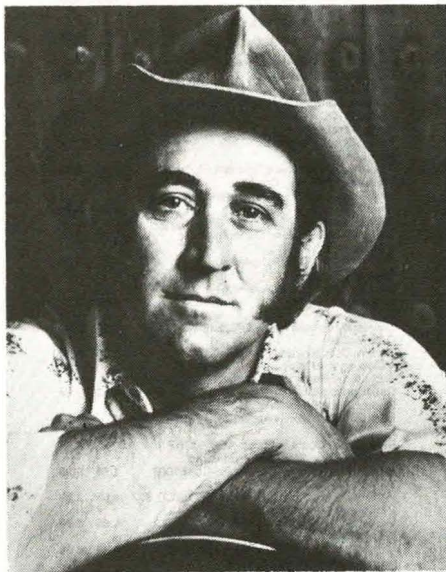


SUPER Kickers

THE STORY OF DOT RECORDS



Donna Fargo



Don Williams

You may have noticed the success of *ABC Dot* records in the USA, where their Nashville office has been managing a dozen chart entries each month over the last two years, and of their British licensee, *Anchor Records*, with Don Williams especially and their 'Superkicker' campaign in general. Recently I decided to have a look at the sudden rise of *ABC Dot* in the Country field, and I think you'll find it an interesting story.

The facts are that in 1971 the *Dot* label, which has a Country history going back to 1950, of which I'll explain more later, set up an office in a Nashville basement. On my visit there to obtain promotional records in 1973 (thanks Joanne) they were struggling to find a follow-up to their only real hit, Donna Fargo's 'Happiest Girl In The Whole USA'. When I returned in 1974 they were about to move to a plush new office following a merger with *ABC Records*, a label which also dates back to the Fifties (1956), but primarily in the pop and rhythm and blues fields. Since early 1974 the new Nashville combination of *ABC Dot* has gone from strength to strength under President Jerry Rubinstein, chief executive in Nashville Jim Foglesong, promotional manager Larry Baunach and press officer Jerry Bailey. When I returned yet again in 1975 (thanks Jerry and Carmen) I was presented with a much wider choice. To *Dot's* Donna Fargo, Hank Thompson and Mac Wiseman, *ABC* had added Lefty Frizzell, Ray Price, Jimmy Gately, Roy Clark, Barbara Mandrell, Freddy Fender, Narvel Felts, Diana Trask, Tommy Overstreet, Randy Cornor, Jim Mundy, Sue Richards, Joe Stampley, Johnny Carver and of course, Don Williams.

And these were only a few of *ABC Dot's* mainstream. There are many new names in the pipeline, such as Jimmy Lee, and Susie Allanson who is looked upon as *Dot's* answer to EmmyLou. On the contemporary scene there are now Delbert McClinton, Crash Craddock, Chris Gantry, Roy Head, Eddy Raven, Red Steagall, Rusty Weir, B. J. Thomas, Buffy St. Marie, Poco,

Jerry Lane, Crosby and Nash, and not least three of my all-time favourites, Doug Sahm, Jimmy Buffett and the Amazing Rhythm Aces. In mid-1976 *ABC Dot* took over the distribution of *Shelter Records* with artists like J. J. Cale, and in October they took over the *Hickory* label's current output acquiring such names as Mickey Newbury, Don Gibson, Don Everly and Carl Smith.

A quick check on the US charts reveals that *ABC Dot* is living up to its claims for chart entries; September 1976 saw three entries in the pop charts, thirteen in Country, and 12 Country albums. October followed with 3 in pop, 12 in Country and 10 Country albums. One might be surprised at this upsurge, until further digging reveals the talent and money behind the operation. Chief Executive Jim Foglesong was appointed in 1973 to set up an office in Nashville and build up *ABC Dot* in Country, and although he is a northerner and started out in classical music, he had 20 years experience behind him with first *Columbia* and then *RCA* in Nashville. He has personally produced many of *ABC Dot's* Country hits and has done much to guide their progress up the charts. Behind him, he has many other established producers and writers, like Johnny Morris (formerly of *Cinnamon Records*) with Narvel Felts, Ron Chancey, Don Gant and the legendary Huey Meaux with Freddy Fender and Doug Sahm.

It would be impossible to list all of the successes, but the following may serve to persuade you of the label's success. Freddy Fender's 'Before The Next Teardrop Falls' and 'Vaya Con Dios', Narvel Felts with 'Reconsider Me', Don Williams with 'Amanda', 'You're My Best Friend' and 'Say It Again'. There is also the Amazing Rhythm Aces' Country and rock smash hit 'Third Rate Romance', Red Steagall with 'Lone Star Beer and Bob Wills' Music', Roy Clark with 'Yesterday When I Was Young', Billy Craddock with 'Easy As Pie', Joe Stampley with

'All These Things', Johnny Carver with 'Yellow Ribbon' and Sue Richards with 'Sweet Sensuous Feelings'. All in all, the label has enough material to give a great sampler album, which *Anchor Records* have done in Britain on 'Superkicker' (ABCL 5176). It's been out over a year but is still a good introduction to *ABC*, initials which they say stand for 'America's Best Country'. President Jerry Rubinstein obviously has faith in that slogan, as he announced at the end of 1976 that the label was cutting its price from six dollars 98 to five 98 to compete with the discounts given on pop records. What at first glance may seem to have been a lucky onslaught on the country market in fact turns out to be a planned base for a Country-pop crossover, hence the acquisition of the likes of protestor Buffy St. Marie. And in New York, *ABC Records'* other office controls the rock of Three Dog Night and Renaissance, the punk Ramones and jazzmen like Keith Jarrett. They also distribute the rhythm and blues and rock product of *ABC Sire, Impulse* and *Passport*.

In the past, both *ABC* and *Dot* have not been strangers to the pop market and in fact the *ABC Dot* Country development is but the most recent phase of a fascinating story, commencing with one man, Randy Wood.

Randy Wood returned from the air-force to the small town of Gallatin, Tennessee, just outside Nashville at the end of the war. In 1946 he set up an electrical appliance shop and sold records as a sideline. By 1950 it was proving to be such a popular sideline that he bought out the local radio station and used it partly to advertise Randy's Record Store, which by that time could boast the largest mail-order record business in the South. In 1950, too, Wood formed *Dot Records* and began producing sessions in his radio studio at night. He had a three-pronged attack. Firstly in pop, which saw top ten hits for the white vocal group The Hilltoppers in 1952 and a string of rock hits for Pat Boone from 1955 onwards. Other top artists were Johnny Maddox, Billy Vaughn, Margie Day, Jim Lowe, and there was also a very powerful Country catalogue with artists like Mac Wiseman, Jimmy Work, Jimmy Logsdon and Jimmy Newman. At this time Carl Perkins auditioned for *Dot* before he went to *Sun*, but with no luck. *Dot* also had a rhythm and blues label for good measure, and several fine gospel recordings.

In 1956 Randy Wood moved *Dot* to Hollywood and the new *Dot* grew in strength in the rock field with Pat Boone, Sanford Clark, Robin Luke, the Shields and the Surfaris. By coincidence, 1956 was also the years when Sam Clark set up *ABC Records* as a subsidiary of *Paramount Pictures* in Hollywood. He brought in rhythm and blues producer Buck Ram and they built up a fine catalogue with Lloyd Price, Ray Charles and the Impressions, and he had Don Costa produce teen idol Paul Anka while *ABC TV* chipped in through the *Dick Clark TV* show which promoted Danny and the Juniors. There was some Country, including the first recordings of George Hamilton IV, but *ABC* was not geared to Country as *Dot* was and George's first hit 'A Rose And A Baby Ruth' was really a pop record.

During the sixties, both *ABC Paramount* and *Dot* declined somewhat and in 1965 Randy Wood sold *Dot* to *Gulf and Western*, the company behind *Paramount*, and he set up a new Country label *Ranwood*. The *ABC Dot* merger did not occur in 1965, however. *ABC* was acquired by the *Dunhill* company, becoming *ABC Dunhill* and building up a mainly blues and jazz catalogue from New York, while *Dot* marked time until 1971 when it was acquired by *Famous Music Inc.* and the Nashville Country operation began in that year. In 1973 the *ABC Dot* Country strategy was planned and the last three years have seen incredible success for the 'new' label that turns out to be over two generations old.

Martin Hawkins

WELCOME BACK TO FARON YOUNG

— A REAL COUNTRY CHARACTER

By Jim Newcombe

Whenever I hear a Faron Young record, I think back to a night in 1963 when I attended a recording session at Nashville's Bradley Studios (This was before Columbia bought the studio). I had heard that Nashville sessions were relaxed affairs, but I was amazed to see one of The Jordanares light a cigarette 'on mike' and Faron swigging beer from a bottle during the instrumental break of an actual take. At the session were about thirty British fans and we were eventually used as a massive backing group on Faron's rip-roaring 'Y' All Come'. Editor, Bryan Chalker was a member of that illustrious chorus too. Ever since that day, Faron has remained one of my favourite country characters.

I spent a very pleasant hour with him on his last British tour, chatting about country music and learning how to drink bourbon Tennessee style — a swig from the bottle followed by a sip of water. Faron jokingly said that he only drank to keep from getting scared when he went on stage. Not that he needs 'dutch courage' with over twenty years in the business and chart entries all the way. His first British tour was in the wake of his monster hit 'Four In The Morning', but anyone who saw the tour will know that Faron has a well balanced, polished act that keeps the customers happy, hit or no hit. Nevertheless, the hit opened doors for him, as his only other British dates had been at U.S. bases. He told me, *I'd given up hope of having a British hit after all those years. I had a number one with 'Hello Walls' but it didn't hit here.* He was sure at the time that most big U.S. acts didn't want to come over until they had a hit. *If we didn't have a hit we wouldn't get interviewed. Then they wonder why you don't draw people. Surely the record companies should take care of promotion in such a big market. Maybe me bustin' through will get others on the ball.* His words were prophetic, for trips to the U.K. by Tammy Wynette, Dolly Parton and Don Williams all worked out fine, with hits following the exposure.

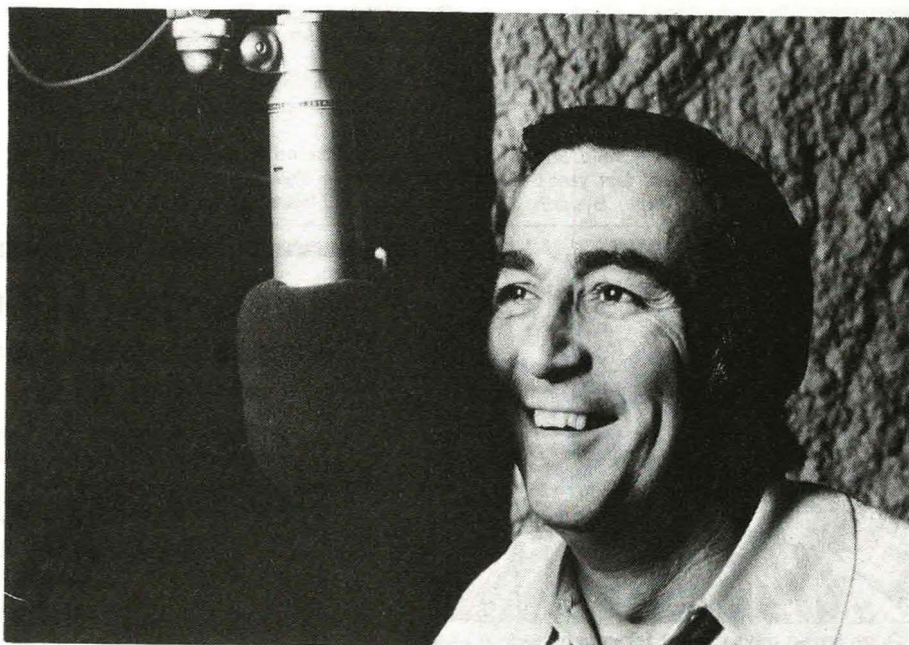
Faron also holds that in spite of the many sweeping changes in country music, the traditional sounds will remain popular. *The changes are good for the industry. It's growing more modern, but sometimes I think they are less capable. There are better songs because people are more educated. 'Mama's Done Gone And Died' — you can't do things like that anymore. But the newer acts aren't entertainers. They don't have the know how. You need the veterans like Hank Snow and Roy Acuff. Some of the youngsters are great in the studios but if they go out and do a bad show it leaves a bad taste in everyone's mouth.* Proof of Faron's attention to detail came at a show I saw him give at Liverpool where he cracked jokes about Liverpool's famous Kop choir and other local topics. He does impressions, too, to spice up his act.

Faron was a big record seller in the heyday of rock 'n' roll and I had a couple of his Capitol E.P.'s along with the Presley and Perkins discs. I asked him about fellow Capitol stars Tommy Sands and Gene Vincent. *I was Tommy's idol, he recorded one of my songs 'Goin' Steady'. He's a nice boy. Gene was foolish, always getting drunk and falling over. He kept hurting his bad leg. Faron hired a lot of the new acts for his tours. I had Elvis and Johnny Cash for one hundred dollars a day. Elvis was a real God-fearing person. He didn't drink or swear. He still calls me Mr.*

Young. I asked him if he had heard that Elvis was greatly changed and 'cussing'. He replied, *So I heard, but I can't understand it.* He also had Charley Pride on the payroll for fifty dollars a day. *No one would hire him. I thought this prejudice had gone too far, so I said I don't care if they lynch us both.* Faron has seen many stars have their ups and downs, such as Charlie Rich, who had drinking problems. *He used to just collapse on the piano. But what a great talent. He's a very lonesome guy, but I can make him laugh.* Another loner is Don Gibson. *I can get through to Don. Jim Reeves had few friends, I was one.* I asked Faron if he always recorded at night. *I prefer to cut at six in the evening. Some people, like Dave Dudley and Johnny Cash, cut in the morning, it suits them better, their voices are lower than mine. If I could get up at ten in the morning, I'd sound like Johnny Cash.* He also prefers to record in Nashville, although he once cut some sides in a Shreveport radio station and one album in Hollywood.

Throughout his career, Faron has always toured a lot and carries his own band so as to give the customers the best sound possible. He respects the pressures this can bring. *I play the Lariat Club in Las Vegas, but I've turned down a lot of places because they want two or three shows a night. I'd go crazy seeing the same people. I don't need the money that bad.*

There is no doubting Faron's U.S. popularity as record after record since the early Fifties has hit the country charts. Some people have had bigger smashes and more number ones, but Faron has been tremendously consistent, which says a lot for his choice of material and wisdom in sticking to the style that brought him fame and that the fans obviously love. His latest Mercury single, 'The Worst You Ever Gave Me Was The Best I Ever Had', has done very well in America and Ember's decision to release Faron's old classic, 'Hello Walls' in the UK, should also provide the artist with a second British hit.



FARON YOUNG.

MURRAY KASH

The editor of *Country Music Review* apologises to Murray Kash for any defamatory reference made to him in a letter published in the December 1976 issue of the magazine and acknowledge that such statements, written by Mr. Neil Coppendale, as were printed are not endorsed by the Editor or publisher.

YOUR LINE OF COUNTRY

CMA(GB) replies to reader's criticisms



Mike Hutson, the newly appointed Secretary of the Country Music Association (GB), has replied to Neil Coppendale, whose critical letter appeared in the December issue of CMR:

"It is unfortunate, but I suppose inevitable, that one of my first official tasks as the newly elected Secretary to the CMA (GB) is replying to a vitriolic, although in some areas not totally unjustified, criticism of the Association, by a Mr. Neil Coppendale, which was printed in the December issue of CMR.

I am very disappointed that Mr. Coppendale feels that awards are "fairly obnoxious and controversial things", but they exist for recognition. It is important to remember what the CMA function is in the British Music Industry. It is for the encouragement, growth and promotion of country music within the British Music Industry, and that includes all aspects, including record companies, music publishers, agencies, broadcasters, clubs, etc. Therefore, it is the Association's role to recognise the people, and companies, who have contributed throughout the year. The 1976 awards were changed from previous years' formats to increase interest and to give recognition to the music industry in general, or geared with the same intention to promote country music in the best possible way. I would like to pick-up one or two specific points in Mr. Coppendale's letter; to say that the CMA have never fully done justice to country music in Britain is a devastating and unsympathetic condemnation of certain individuals who have unstintingly given their free time to promote country music.

Yes, the charge of nepotism and self-interest has been in the past certainly valid, but under the aggressive guidance of last year's CMA (GB) Chairman, Mr. Tony Byworth, the

Association is at last beginning to represent the cross-section of people in the entertainment business who are committed to country music. As Tony Byworth has agreed to remain Chairman for a further 12 months, all of us who are now involved are confident that the CMA (GB) will 'open its eyes and horizons' and become a powerful trade lobby that the country music needs.

Of course, the CMA strongly depends upon the involvement of new members who are willing to contribute their free time. We start 1977 with a new line-up of executive officers, together with a new-look committee which will represent all areas of the trade.

The executive officers are as follows:-

Tony Byworth - Chairman

David Sandison - Vice-Chairman

Mike Hutson - Secretary

Shaun Greenfield - Public Relations

and in recognition of his services to country music over the years the Association has created a non-executive position of President for Mr. Mervyn Conn.

There are currently discussions for the line-up of the new committee, making sure that it's a new committee which will best represent the music's interest.

I think it is worth saying at this point that the Association would be a better Association for the presence, within its ranks, of such country enthusiasts as Mr. Coppendale, and if I may say so, yourself Mr. Editor; the presence of your publication within the ranks of the CMA (GB) would be a great asset to country music in Great Britain.

I would be pleased to receive any enquiries that you may have. You can contact me C/O Anchor Records, 140 Wardour Street, London, W.1."



CASTIGATING THE CMA(GB)

I feel that a reply is needed to Neil Coppendale's letter castigating the CMA(GB) awards in general and the 1976 nominations in particular.

Firstly, the role of the CMA(GB) should be understood and if people like Neil, who are involved in Country Music, do not understand it, how can we expect the average Country fan to understand. The CMA(GB) is a trade organisation and not a fan club; the aim of the association is to promote Country Music in professional music and entertainment circles and in the media. As such only those involved in the Country Music business are eligible for membership. Unfortunately, and I say this as a CMA(GB)



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member and a member of the committee during 1976, it is not totally representative of the industry in Britain because many of those, like Neil, eligible to join, do not do so. The fee for personal membership incidentally is £10, not the £20-odd that Neil seems to think it is, and therefore not beyond the means of someone making money out of the business.

The committee is chosen to represent as many aspects of Country Music as possible, but the record companies have a strong influence because they are prepared to join the association and take an active part in it.

Secondly, it was felt by the 1976 committee that, as a trade organisation representing Country Music to the media — the Press, television and radio, etc. — the awards should be slanted towards the trade rather than towards fans, i.e., success in sales and promotion should be recognised rather than fan type awards to individual performers or groups. There is nothing to stop other organisations such as the BCMA or the Country Music magazines from having an award system which would be more to the liking of Neil and the average fan.

Thirdly, the main event of the year for the CMA(GB) is the annual dinner where the awards are presented. This is attended by producers in TV and radio, senior executives in record and music publishing companies and by show business personalities. These people are not influenced or unduly impressed by what the average Country fan wants — there are not enough of them in this country to create a pressure group. They are impressed by the impact of Country Music on the tastes of a wider public and if they can be shown that it is popular, they will, hopefully, include more of it in their normal area of activity. For example, if a TV producer could be persuaded to put a top British group or a visiting American artist into something like *Supersonic* or the *Vera Lynn Show*, or even *Morecambe & Wise* — and do it frequently — this would have more effect on the music buying public than 20 articles in the Country Music press, or 10 appearances on 'Country Club'. The same argument applies on local and national radio. The constant programming of Country Music material on general record programmes does more for the music than specialist Country Music programmes.

However, back to the awards — if the CMA(GB) makes an award to a *national* journalist or a TV or radio producer or personality, then it will focus attention on Country Music and I am back to the beginning — promoting Country Music is what it is all about.

I will admit that the nominations for the 'venues' was limited in this year's awards but, if clubs or establishments elsewhere in the UK had been nominated by members of the CMA(GB), they would have been voted on. I can only say to all the people eligible to join the CMA(GB) — join and dramatically change what you do not agree with. It would also be absolutely fantastic to be able to make a songwriting award to a British songwriter, but there are less than half a dozen of merit and unfortunately the success which some of them deserve has not yet come. I voted for a British songwriter myself and have done for the period I have been in the CMA(GB) but I only have one vote and obviously others voted differently.

Let's face it — any organisation involved in public entertainment — and that goes for magazines and radio programmes too — will have critics and I do believe that Neil was trying to make his criticism constructive, but the answer lies in the hands of those involved in Country Music — join the CMA(GB) and make your views known and your presence felt.

Sandy Crosthwaite,
11 Fordwich Road,
Brightlingsea,
Colchester,
Essex CO7 0RE.

DISCOGRAPHIES WELCOMED

I read the article about James O'Gwynn by Martin Hawkins in the December issue and I should like to state a comment about it. Although I have hardly heard of this artist on wax, I enjoyed reading it and especially the final part, the discography. I understand that there are pros and cons about printing such a feature but I surely appreciated such a thing. I think it is not so important to list the singles as the albums.

Here in Germany there is a magazine called *Hillbilly Magazine* that features discographies with each edition! An information very much on the service of the reader.

I must confess that is one of the reasons to subscribe to such a magazine. I also miss a feature that reprints all new releases from both UK and US with the corresponding numbers.

What I also would like to see are features about labels; small ones past and big and new ones.

I consider it highly important to produce facts and comments to give all the readers a fair chance to make their own opinions. I also think it is a good idea to provide articles about stars of the past, like you did with Frankie Miller.

Harry George,
Guenterstrasse 38,
D-6000 Frankfurt am
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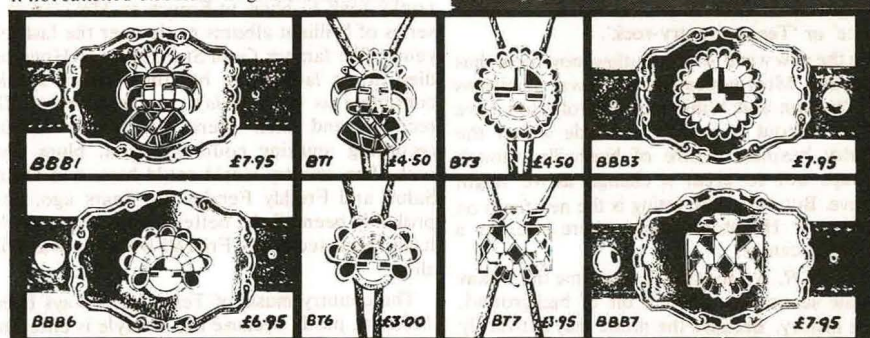
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Lefty Frizzell... an early picture



TEXAS COUNTRY ROCK...from the beginning

The big talking point in country music the last few years has been the emergence of the Nashville Outlaws and Texas country. The Outlaws are, basically, a group of mainly Texans who decided to play it their way. Their music on their terms. And gradually many of them centred their activities on Austin and other Texas towns and brought about a 'new wave' known as the 'Austin Scene' or 'Texas country-rock'.

So the new wave, or the Outlaw movement, has two parts. Most noticeable is the way musicians like Waylon and Willie and Kristofferson have brought about a changed attitude within the country business centre of Nashville, though perhaps not so great a change as we might believe. But more interesting is the new focus on Austin, or Houston, or anywhere else, as a recording centre.

At C.M.R. we thought it was time the Texas Outlaw scene was given a bit of background, some history. Because the music may outwardly sound different from previous generations of Texas music, but its roots are the same. And in the late forties, Houston was a bigger centre for recording than Nashville so the current focus on Texas is nothing new. Neither is the close tie in Texas between country and rock.

Nowadays we call it country rock. In the fifties it thrived in Texas under the name of rockabilly. During the sixties, when so little was heard of Texas one would be excused for forgetting it existed, the spirit of the Texas honky-tonk music of the forties and fifties and of rockabilly was in fact retained by many bands and artists who remained in Texas, preserving, refining and giving new life to the music. Waiting for the day

when it would re-emerge nationally, as it has now done. For instance, Floyd Tillman, Hank Thompson and Leon Payne, three major figures in Texas country, still played in their own styles, while Waylon Jennings and Willie Nelson never forgot their Texas origins. Doug Sahm created a marvellous amalgam of Texas influences from honky-tonk to blues to French to Mexican in a series of brilliant albums made over the last ten years. The famous Gold Star studio in Houston died in the late fifties, but the Holford studio continued as did *Starday*, in the form of 'D' records, and then there was Huey Meaux recording amazing country, cajun, blues and rock. The country world could have had Doug Sahm and Freddy Fender ten years ago, and probably been all the better for it. And it could have respected Lefty Frizzell while he was still alive.

The country music of Texas has always been different, partly because the lifestyle is different there, and the influences, the traditions. The border, the frontier feeling, the cajun and the Tex-Mex languages. And Texans feel that Texas is important, and its music. In a way it's an introvert place; Texans know what they like. They've always had their own music with western-swing, honky-tonk and rocking country always flourishing where perhaps they were forgotten or never caught on elsewhere. And when it comes to country getting mixed in with rock, the Outlaw roots go back to the forties.

As a brief guide to the long-standing relationship with rock in Texas country, I have identified not one group of Outlaws, but five. Below, the main identifying characteristics of

each style and the main artists involved in it are described.

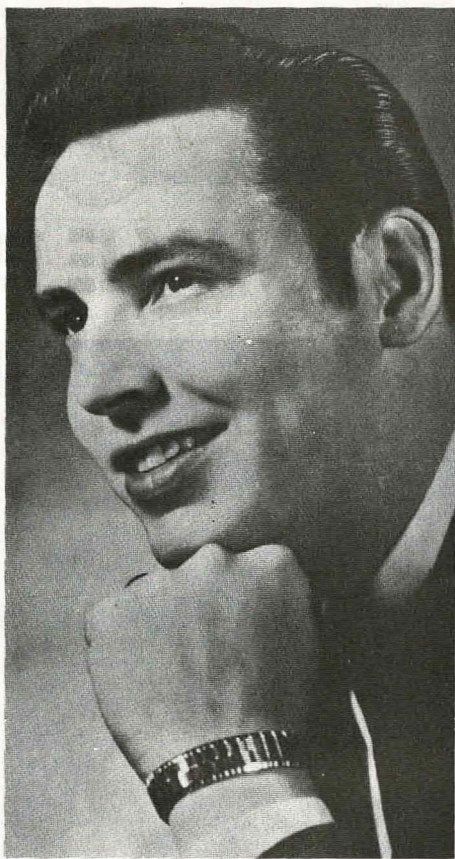
Hillbilly Boogie

This style emerged in the forties and early fifties as a more bluesy, boogie-rhythmed version of honky-tonk country music. It was played in taverns and bars and normally featured a pianist. Some established country artists turned to the style, notably Moon Mullican and Johnny Horton.

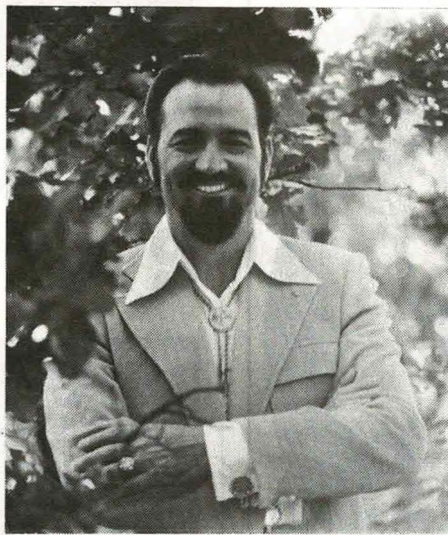
Some of the best hillbilly boogies were recorded in Texas by Louisianian Bill Nettles whose "Hadacol Boogie" recorded for *Mercury* in 1949 was very influential. He later recorded "Wine-O-Boogie" and others for *Starday*. This style was, however, never identified particularly with any one artist. Most honky-tonk singers played it, and it formed the basis for rockabilly. Johnny Horton's early recordings like "Honky Tonk Hardwood Floor" and "Tennessee Jive" are fine examples of this pre-rock style, while an unkempt Houstonian called Sonny Fisher recorded some of the very earliest rock music for *Starday* in songs like "Rockin' Daddy" and "Sneaky Pete". Much of this music was recorded in Texas, and often only released there on labels like *Gold Star*, *Bluebonnet* and *Starday*.

Rock 'n' Roll 'n' Texas

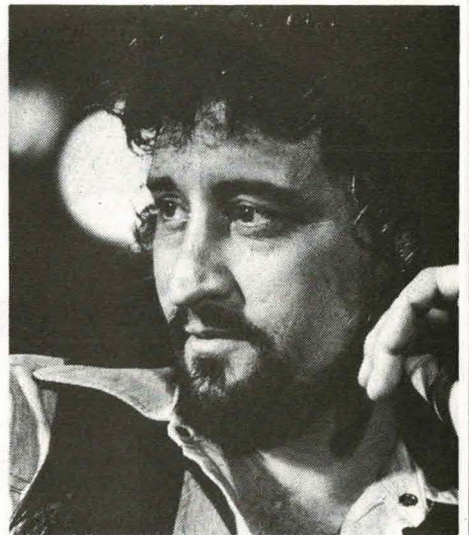
Just about the time Elvis and *San* records made forays into Texas in 1954 and 1955, native Texans discovered rock 'n' roll and the music became prevalent in many clubs and juke-boxes where country was played. As in Tennessee and elsewhere, rockabilly was at the time not regarded by country musicians and fans as separate from country. It was just the more raucous part of country to them.



Tom Tall



Hank Thompson

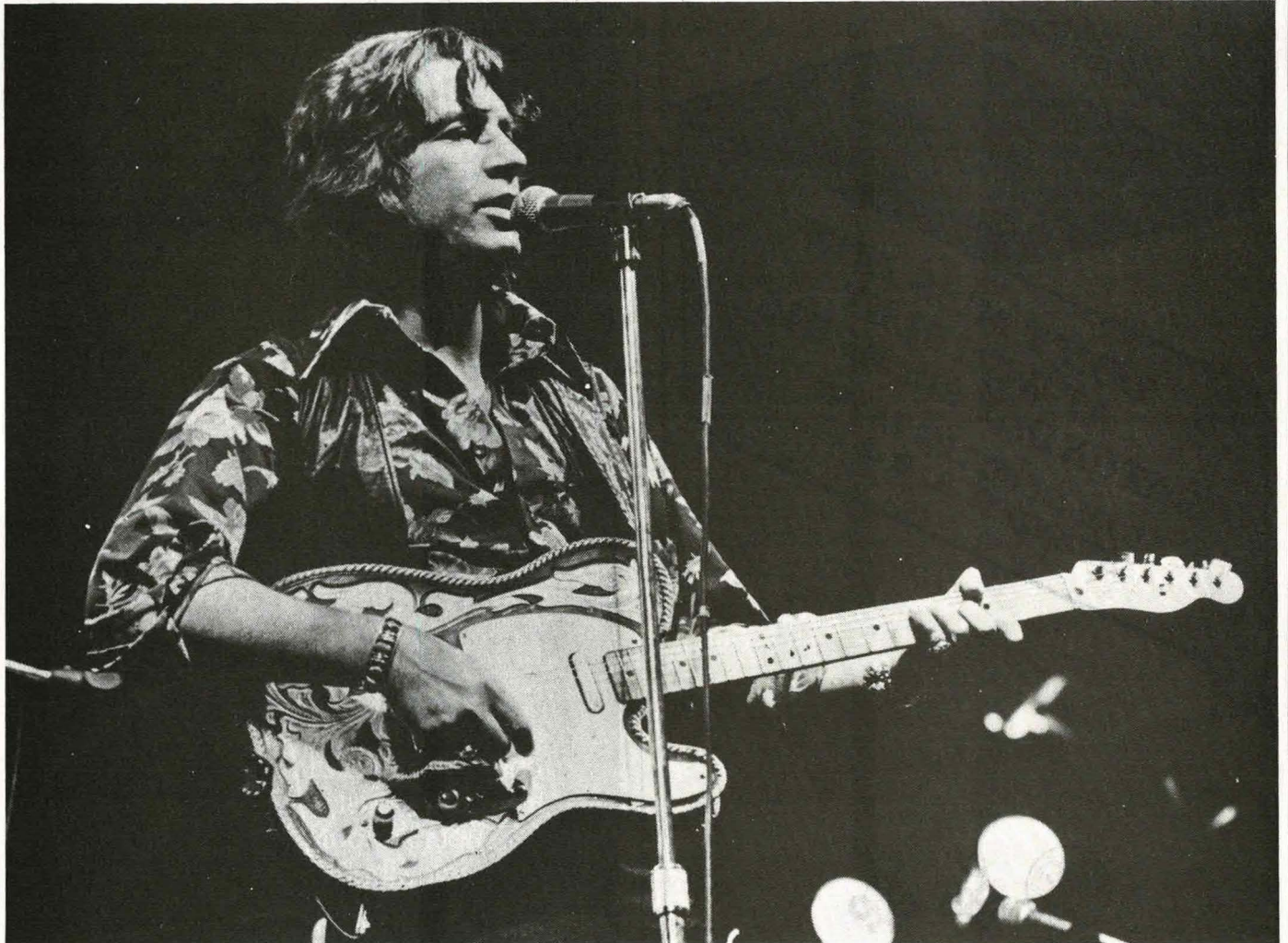


Tompall Glaser

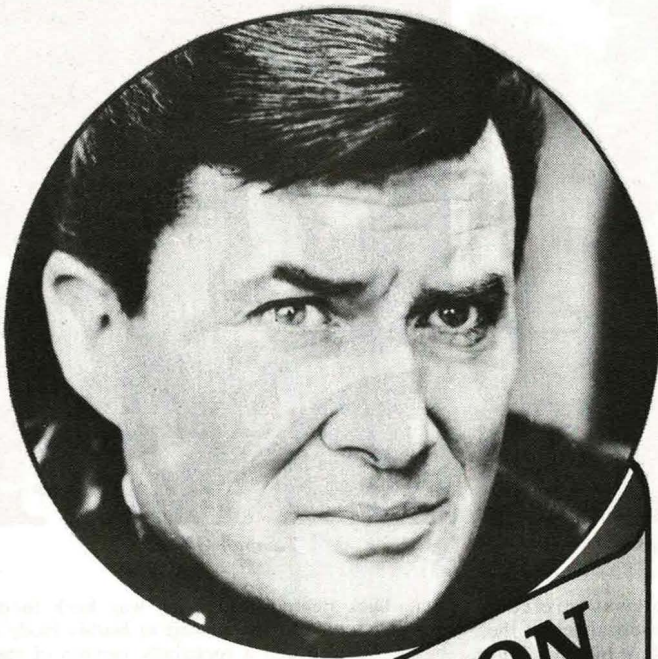
The most famous Texan rockers were of course Buddy Holly and Roy Orbison although there were many who nearly made it big, like Buddy Knox. But these were just the spearhead of many, many young artists who played rock in Texas, who in a former generation would have played western-swing or honky-tonk music and today would be playing country rock along with Tompall and the Outlaws. Their wide repertoire, taking in blues and other influences, characterises most Texan musicians of all generations.

Among the many 'Elvisettes' who emerged out of Texas rock were Mac Curtis, Johnny Carroll, Dean Beard, Bob Luman, the Big Bopper, Tom

Tall, Dick Penner, and even, way back then, Waylon Jennings who played in Buddy Holly's band and recorded a rockabilly version of the cajun classic "Jole Blon" under Holly's direction. These artists could always find a small studio in Texas and a small label to offer to make them a star. There were the mighty *Gold Star* and *Holford* studios in Houston, Jeff Smith's studio in San Antonio, the *Norco* studio in San Benito, the *Herring* studio in Fort Worth, the myriad radio station studios like the ones in Brownsville and Corpus Christie where Freddy Fender cut his first country-rock discs in 1959 and 1960, the *Leonard* studio and *Lin Records*, the *Crazy Cajun* studio at Conroe, and with the studios



Waylon Jennings



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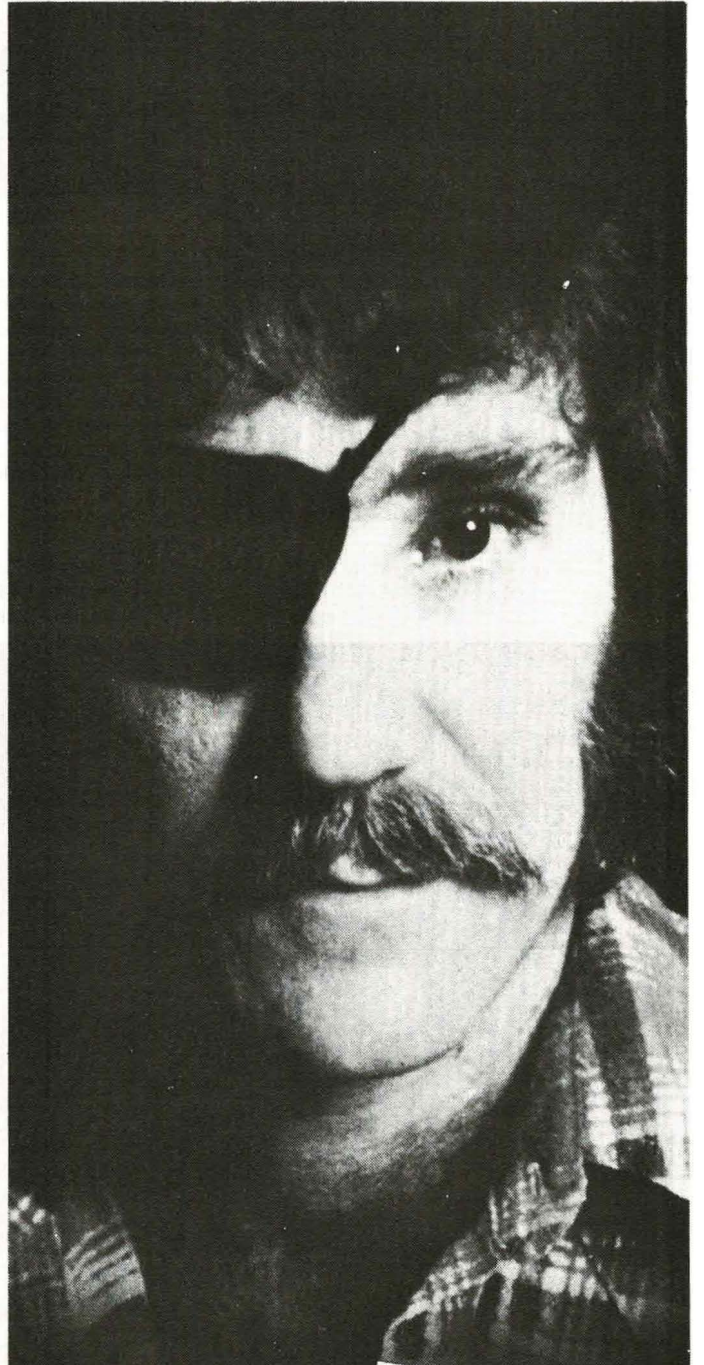
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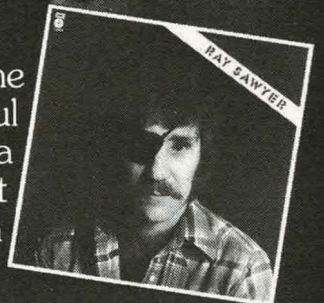


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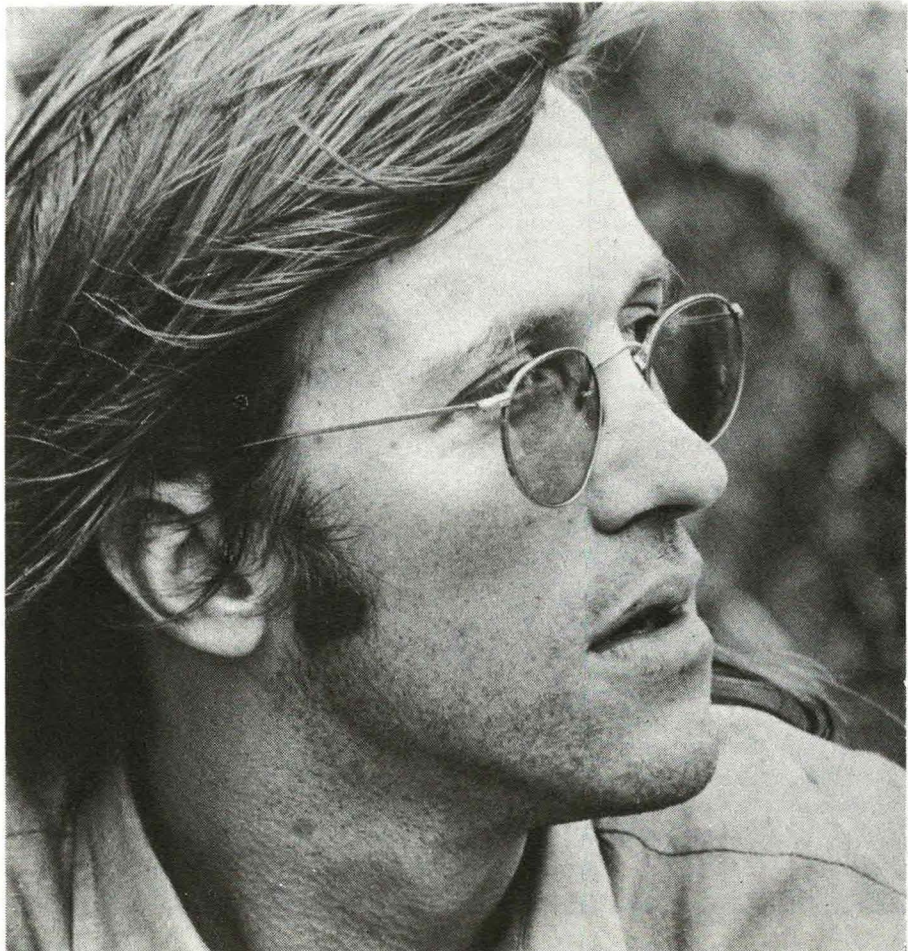
CMR March 1977

there were promoters and managers like Jim Shell, Norman Petty and Joe Leonard.

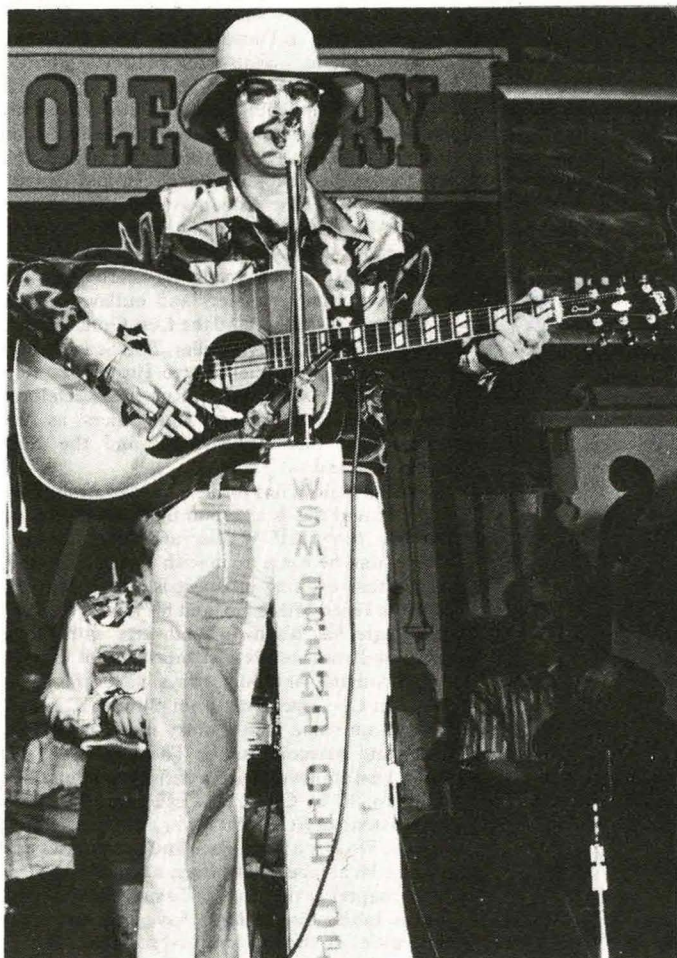
Stars of the seventies like Johnny Winter and David Gates started out as rockabillys in Texas, as did Doug Sahm. Sahm recorded in his early teens as 'Little Doug' for the fine country label *Sarg* of Luling, Texas. *Sarg* was just one of a score of labels harbouring excellent rockabilly and country-boogie music. Outfits like *Rose Records* of Cisco, Texas who produced a ridiculously good record called "Have You Heard The Gossip" by Charlie Brown and the Cisco Kids. And like *Wildcat*, of San Antonio, who recorded former *Starday* artist Larry Nolen's "Hillbilly Love Affair" in a marvellous style midway between Hank Thompson and rockabilly. If the world had ever got to hear Mac Banks' "You're So Dumb", recorded by a *Starday* 'custom' label in Houston ironically named *Fame*, with its irrepressible beat describable only as western-rock-swing, its rockabilly guitar and its rocking Texas fiddle solo, the Outlaw rebellion might have begun right back there in 1956.

The Sixties

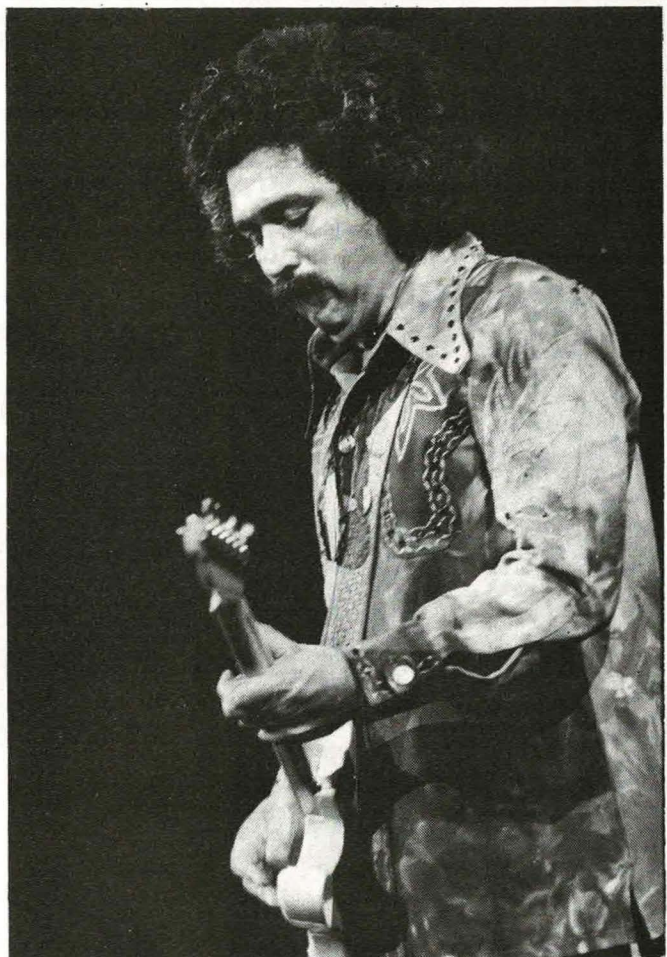
As it was, rockabilly receded into the background just like western-swing and honky-tonk before it. Except in Texas, where Mickey Gilley, Smokey Joe and Sonny Curtis and the Crickets still played it and where Doug Sahm and Freddy Fender were redefining it. Occasionally someone like Joe Barry, Roy Head, John Fred and the Playboys or Jimmy Gilmer and the Fireballs would wake up the pop world briefly with some Outlaw Texas country-rock. And this was the period when many of today's Outlaws were, to use that overworked phrase, 'paying their dues' in rock, country and cajun bands throughout Texas and Louisiana. Artists like Delbert McClinton, one of *ABC Dot's* new country stars, Jerry Jeff Walker and bossman



Doug Sahm



Kinky Friedman



Freddy Fender



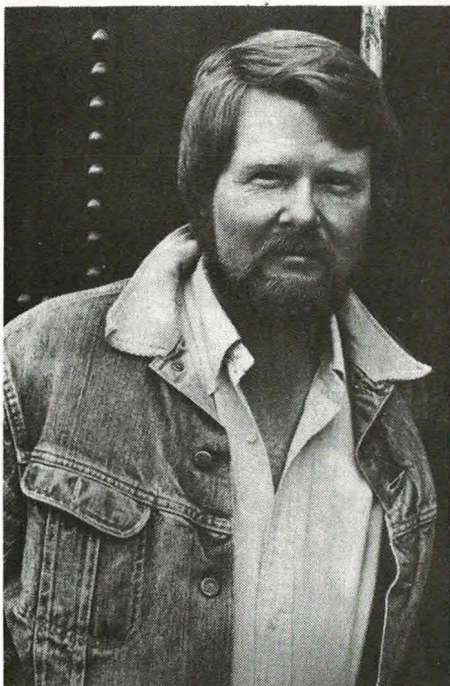
Tanya Tucker

Willie Nelson. Willie recorded for 'D' records in Houston in 1962 and throughout the sixties was contributing fine honky-tonk songs to the major record companies, who promptly wrapped them up in the Nashville sound. Country fans everywhere called for the recall of the twin-fiddle sound that represented the opposite of the countrypolitan search for a cross-over country pop audience. It's ironic that it is the Outlaws who now appear to provide the key to the rock fan's ear, if not the pop mainstream.

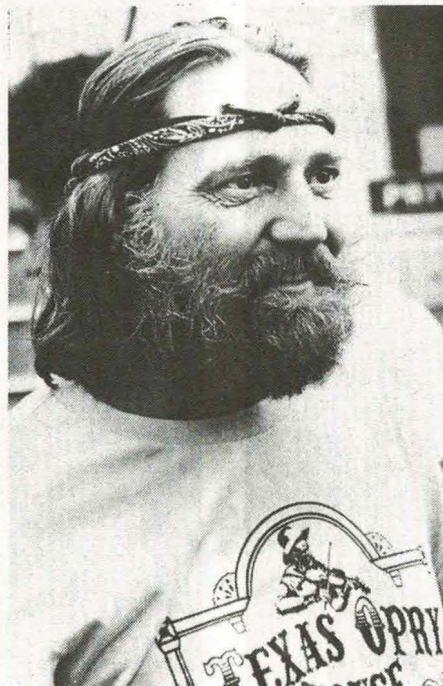
The Outlaws

During the late sixties and early seventies, several established artists did try to create an alternative

to the Nashville sound and the ever growing country pop middle of the road sound. And this was from within Nashville. This was the era of the singer-songwriter, but while Tom T. Hall, Kristofferson, Waylon and Willie and Nat Stuckey did well financially, other new wave Texans like Billy Joe Shaver and Larry Gatlin starved. And while the new singer and writer with rock leanings did emerge with respect from those years, it suited Nashville that they should, and it was often done on the terms of the established labels and producers. Witness the recent emergence of the brilliant Guy Clark, but on RCA.



Red Steagall



Willie Nelson

Back To Texas

It was not until Willie Nelson finally demanded independence and returned to live in Austin that the 'new wave' Outlaw bands had a country spearhead. And Willie's 4th July 'picnics' at Dripping Springs gave the media something to work around and a basis for promoting the Austin scene and the Outlaw image. It was only at this time, around 1973 and 1974, that the Nashville rebels really gained any ground. Tompall and Waylon gained a new freedom in Nashville, but yet still only because they were 'names', created by the existing Nashville methods.

The real crunch question is whether the Outlaws will be seen as a Nashville fad, or even a second Nashville Sound, a method via which to break country into the rock market, or whether at the end of it all Houston or Austin will have really gained ground as recording centres. There would be little point or justice if this does not come about because Texas music has been an important part of country music and deserves its own nationally recognised focus.

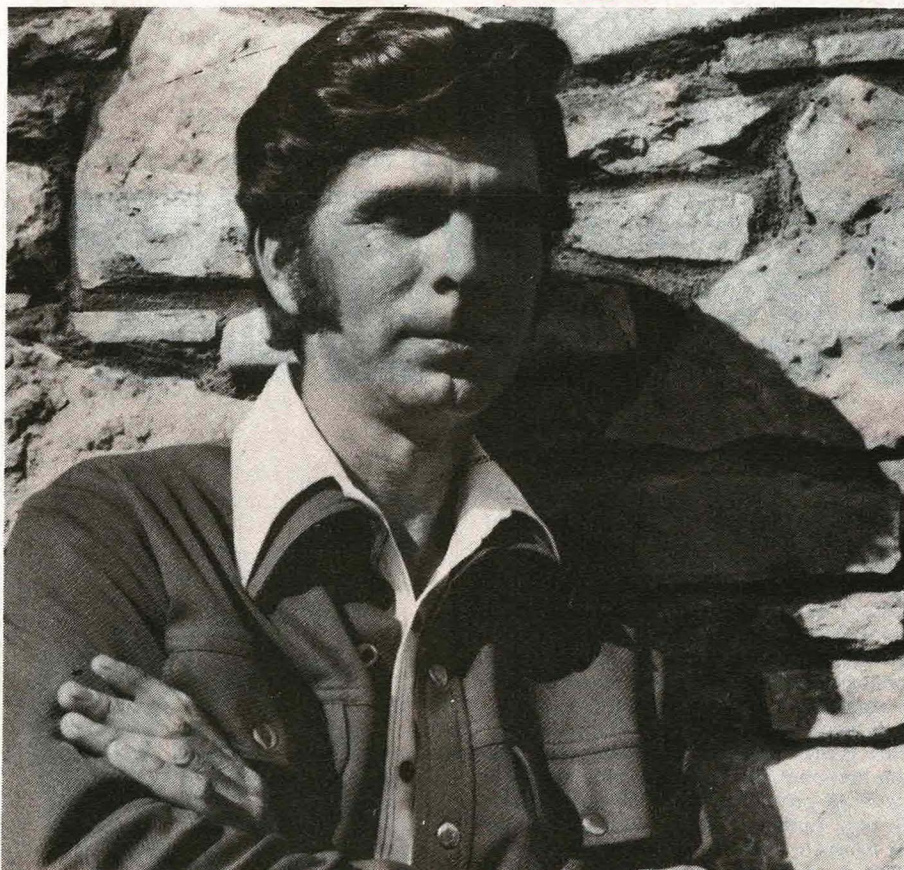
I first became aware of the importance to Texas music of the Texas country revival when I was flying from Dallas to Houston on Texas Airlines and picked up the airline magazine called Texas Flyer which carried a story on local musical activities in Austin and on the local Moon Hill Management Company for Texas artists. A much better insight may be gained today by reading "The Improbable Rise Of Redneck Rock" by Jan Reid. This is a good book, and although Reid is unmistakably a journalist first, a country journalist second and a country fan hardly at all, he does provide a fine background to the recent developments in Austin and its surrounds. Like most 'current' books, of course, it dates quickly and there is no mention of Guy Clark.

Texas doesn't only breed outlaws, of course. Jim Reeves was always pretty smooth and steady, after all, and that tradition is carried on in such 'mainstreamers' as Tanya Tucker, Don Williams, Dotsy, Gene Watson, Freddy Fender (nowadays), and England Dan and John Ford Coley. The real advantage from the new Texas scene would be gained if all types of artists, rock groups like Z.Z. Top, Outlaws like Willie and Waylon, mainstreamers like Tanya and Dotsy, honky-tonkers like Asleep At The Wheel and weirdos like Kinky Friedman and Doug Sahm, could record their own Texas music right there in Texas. Then the best might be heard from the new wave country rockers and outlaws, artists like Jerry Jeff Walker and the Lost Gonzo Band, Kinky Friedman, Steve Miller, Boz Scaggs, Bob Stevenson, Rusty Wier, Steve Fromholz, Red Steagall, Jerry 'Max' Lane, Roy Head, Delbert McClinton, Doug Sahm and others as yet unheard of, like Alvin Crow and the Lost Highway Band.

Willie Nelson has formed his own *Lone Star Records*, and this is a step in the right direction. But like Jerry Jeff Walker and other 'names' before him, he has a tie in with a major label. A much more exciting prospect is Augie Meyer's Western Head Music Co. and his *Texas Re-Cord Co.* Augie has his own band, gigs with Doug Sahm and was always a cornerstone of Doug's bands from the Sir Douglas days. So far the Texas Re-Cord Co., operating from Bulverde, Texas, has put out some nice country music by Augie, Doug and newcomers like The Lost Highway Band. I would love to see a definitive album like "Old No. 1" by Guy Clark issued on the Texas label instead of RCA. If it never does come about though, Texas is a large place and I'm sure several obscure local labels have been documenting this latest chapter in the story of Texas country-rock, just as labels like *Wildcat* have preserved the extremities of the music of twenty years ago.

Martin Hawkins

Introducing...



CARL MANN



When Carl Mann and his manager Robbie Robison talked to me on 10 November they were preparing for a recording session, Carl's first since he left *ABC Records* in August after a two year association which had brought several fine country singles like "Just About Out" and "Belly Rubbin' Country Soul".

Carl's new session was for an as yet un-named label, though it may have been announced by the time you read this. It can be seen as his third attempt at a big come-back.

A come-back because Carl Mann was a celebrity in the country and rock 'n' roll world in 1959 at the age of seventeen, when his rolling country-rock version of "Mona Lisa" hit the top in America. This success led to a series of recordings which ended late in 1962, after which time Carl quit to join the forces. When he re-emerged in 1966, the musical scene was altered and during his first come-back with *Monument Records* he failed to come up with another hit sound. So he lay low until 1974 when he moved to *ABC* and things looked like they were happening for him. They didn't quite, and *ABC*, currently a very successful outfit, have dropped him from their roster of artists. But I believe this may have been a mistake, and so do many people including manager Robbie, who says, "Carl's an artist/writer and that's what the music industry always needs. We're sure that before long Carl will become one of the top stars in country music." Most of all,

Carl himself believes he'll get back there this time. He deserves to, and at thirty-four, he's still got plenty of time.

Carl Mann was born in Leach, Tennessee in rural Carroll County and he grew up in nearby Huntingdon. He always loved to sing, and people tell how when he was six he'd climb up an old tree stump by his home in Leach and sing his heart out. At the age of nine he made an appearance on a junior section of the *Opry* and by that time he was singing regularly in church. This interest in music led to amateur and radio shows and then school gigs and night clubs around Huntingdon. Many locals remember him as the singer-guitarist who entertained so outstandingly at these local events, and a lady who ran the local record shop recalls selling him his first guitar on which his mother taught him the basics. He went on from there to develop his own style.

Before long, twelve year old Carl had formed a band and was starting to teach himself piano because he couldn't find a pianist locally. The band, called the *Kool Kats*, comprised of Eddie Bush, a fine guitarist who has also backed Carl Belew and other country artists, friend Robert Oatswell, Tony Moore, a top session guitarist, and 'Footsie' Robinson. By 1957 the group had obtained a regular local radio show and they were sufficiently encouraged by the rock 'n' roll success of another local country band to travel to Memphis to leave audition tapes for the big local label, *Sun*. The other band was that of Carl Per-

kins, with whom Carl Mann was later to become friendly and to join forces for shows in Las Vegas and California. But all this was far off in 1957, and on his first attempts Carl Mann was rejected by *Sun's* Sam Phillips.

Phillips did publish Carl's first recorded songs, however. These were "Rockin' Love" and "Gonna Rock 'n' Roll All Night" and they were recorded in 1958 in Jackson, Tennessee and issued on the *Jaxon* label owned by local DJ Jimmy Martin, and distributed in Memphis by Jim Stewart who was yet to form his own *Sattelite* and *Stax* labels. A disc was also issued on *Jaxon* by Eddie Bush with Carl on piano. The records were good rockabilly, but not outstanding and they were not a success. They did show, however, that Eddie Bush had a personalised guitar style and that Carl had developed an effective rolling piano style that kept an easy rhythm capable of great pace. His vocals were strong and appealed to both country and pop ears.

When Phillips finally did offer the band a test session in January 1959, they came armed with a rocking version of the standard, "Mona Lisa". the song perfectly fitted the 'soft rockabilly' sound of the band and the record was issued on *Phillips International* in March 1959. Before long Carl Mann was top of the charts and appearing on the national Dick Clark TV show. The bright lights life was somewhat bewildering to the eighteen year old star and somehow neither Carl nor his management could keep on top of the situation. His record sales remained good, but nowhere approached the massive 700,000 of "Lisa".

Between 1959 and his last session in March 1962, Carl cut some very fine country and soft rockabilly. Titles like "I'm Coming Home", which was covered note for note by Elvis, "South Of The Border", "Mountain Dew", "Look At That Moon", "Pretend" and the album "Like... Mann" left a legacy of fine music that I have featured on many European collections of *Sun* material. *Charly Records* here are shortly to issue a definitive solo album collection of this early Carl Mann style.

When Carl returned to recording in 1966, rockabilly was forgotten and country was the obvious outlet for his talents. As he says himself, "my voice was more country but they called it rockabilly. The old style is different from today and if I did the same thing now it would be classed country. I always liked to do ballads. I can get a lot more feeling in them, I think." He was recorded by Ray Stevens for *Monument*, but without success.

During the period 1966 to 1974, Carl stayed out of the recording business. He was a country-boy and he spent time hunting, fishing, raising a family, and working in the Huntingdon area. He now has a large farm back in Carroll County and he has the ability and stability to rebuild his career.

During the early seventies, Carl took to the guitar again in preference to the piano and he began to compose country songs with a friend back home, Larry Key. Through such songs as "The Legend Of Johnny Clyde", about a local race hanging, and "Burning Holes In The Eyes Of Abraham Lincoln", about five dollar bills, Carl claimed the attention of *ABC* who signed him in August 1974. In the last few years *ABC* have had great success in a tremendous country upswing, but somehow Carl did not get the promotion he merited.

Carl is not discouraged, though. As he told me last November, "As long as I can remember, I wanted to sing. Lefty Frizzell, Hank Williams and Carl Smith were my favourites. I loved country music and I just wanted to try to get into the business. Just to be in it, that's what I like. But we want a hit, and when we get it we'll be over to England right away." Let's hope that time is soon, because Carl's a fine country entertainer.

By Martin Hawkins

CAJUN COUNTRY

by Bryan Chalker

The people of Louisiana call it 'French Music', but most devotees outside of the bayou country know it as Cajun (Kay-jun), the traditional music of the Acadians, who originally journeyed to Canada from Normandy, Picardy and Brittany.

When the British and their Indian allies finally defeated the French in the Anglo-French Indian Wars of 1740-63, the people of the province of l'Acadie (later to be called Nova Scotia — New Scotland) were purged by the victorious British forces. The Acadians, claimed British officials, would not swear allegiance to Queen Anne, so they were driven from their homes. In the summer of 1755, during the reign of George II, the British herded 10,000 French settlers aboard 22 tiny ships and transported them from l'Acadie to the southern states of America where countless numbers were sold into slavery; those who escaped settled in French Louisiana. Seven years later Louisiana ceded to Spanish rule but the Acadians were left undisturbed, and in 1803, when the American president, Thomas Jefferson, purchased Louisiana, he, too, left the French in comparative peace.

Cajun music was originally the folk balladry of 17th and 18th century France but over the years it had steadily absorbed the fundamental elements of jazz, blues, white country and German music. The most noticeable changes had taken place over the last half-century, with the advent of the gramophone record.

The late Mike Leadbitter, writing in *Country Music Review* (September, 1972), said of the Acadians and their music: "Acadians may have been slow to change their way of life, but have always been quick to draw on the popular sounds around them, being very conscious of the non-Cajun entertainers who've entered French homes or bars via the record player, radio, television and jukebox. A real French musician will thus present a very varied programme but, somehow, always retains his own identity, playing in a unique manner (for it has never been successfully copied) and singing in the local patois wherever he finds it possible".

"The fact that Cajun songs are generally sung in French had led to an almost total ignorance about them and their origins, for few outsiders attempt to appreciate something outside their understanding. The pride, however, that Acadians have in their own music and for its interpreters has always meant that a strong market for authentic Cajun recordings exists and many have catered for an ever-increasing demand over the years, in spite of what others regard as a minority market".

The harsh beauty of the Louisiana swamplands lends itself perfectly to the plaintive music of the people and on Saturday nights the chirping of the crickets, the barking of the 'gators and the croaking of the fat-bellied bull frogs, mingle with the

raw, gutsy sounds of the Cajun fiddle, accordion and triangle.

By the mid-'70s, Cajun music was basically commercial dance music and its origins had been obscured by various outside influences but the traditional feel of the 17th century French settlers could still be detected in many of the songs.

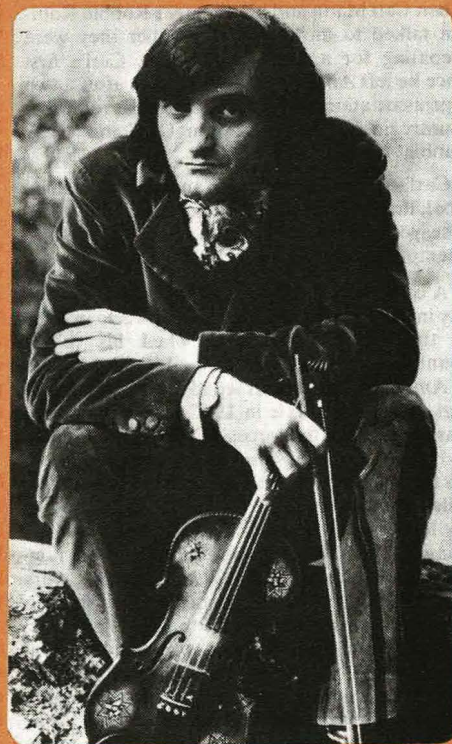
One of the first artists to record Cajun music was Joe Falcon, an accordionist who began making discs in the late 1920s. The accordion enjoyed enormous popularity with Cajun musicians until the beginning of the '40s, when it almost completely disappeared from commercial recordings.

Now French language is what really identifies Cajun music but, until the early 1900s, the fiddle and triangle gave the songs an individual sound of their own. German settlers, who began making their homes in Louisiana at the end of the 19th century, brought with them accordions, and by the turn of the 20th century the washboard was being added to the line-up of certain Cajun bands to give added rhythm, but it wasn't until the '30s that the rhythm guitar began to be featured.

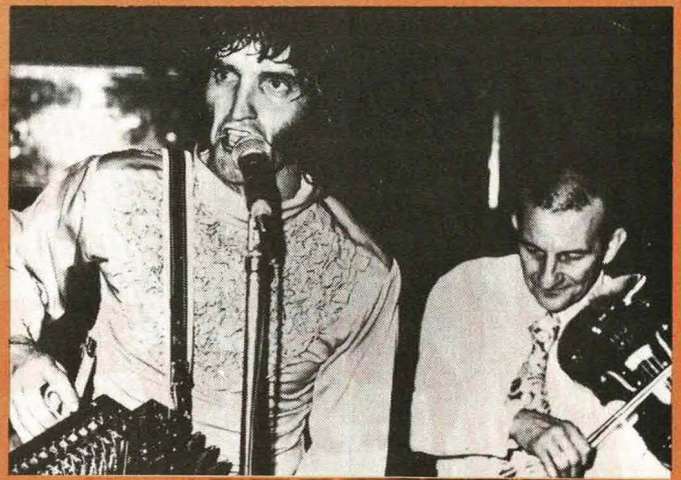
From the mid-'20s, record companies like RCA Victor, Paramount and Decca began taking an interest in the music but only after World War Two did Cajun really move outside the Louisiana boundaries and become fully accepted. During those early years countless numbers of local bands and solo musicians thrived. Among the most popular of these Cajun groups were the Hackberry Ramblers (consisting of Luderin Darbone on fiddle, Edwin Duhon on bass and Lennis Sonnier on guitar), Miller's Merrymakers, J. B. Fuselier, Leo Soileau and Happy Fats who, between them, produced such localised 'hits' as 'Step It Fast', 'Elton Two-Step', 'Hackberry Hop', 'Ponce A Moi' and 'Vain Ton Don A Ma Mort'.

Throughout the recorded history of Cajun music the fiddle has remained a predominant force, although during the first 20 years or so the German accordion was also popular as a lead instrument. By the 1950s, however, the fiddle began to take a subordinate position to the accordion which, by that time, had made a resounding comeback following a hit recording, 'Pine Grove Blues', by Nathan Abshire. With the additional help of other Cajun musicians like Iry Le Jeune and Lawrence Walker, the accordion was finally established as the instrument of Cajun music. Its status was further enhanced by a black musician, Cleveland Crochet, who recorded the highly successful 'Sugar Bee'.

The one song that finally established Cajun on the open market was the traditional 'Jolie Blon' (Pretty Blonde), recorded in 1946 by the legendary Harry Choates, an outstanding French-fiddle player from New Iberia. Choates, who recorded for the independent Gold Star label in Houston, Texas, gave the music its first big hit



Doug Kershaw



A totally involved Doug Kershaw with typical Cajun instrument – the accordion.

The Stern-Wheeler 'Delta Queen'—setting the flavour of the Cajun Country . . .



The Bayou country of Louisiana



Iry Le June and his accordion band

and, following the success of 'Jolie Blon', numerous other companies began to record Cajun material, among them *Macy's* (who also issued Jim Reeves' first singles), *Hummingbird* and *Imperial*; but it was the actual Louisiana-based labels that ultimately benefited from Cajun's newfound popularity.

Harry Choates was probably the last of the great Cajun fiddle players for, by the 1950s, the accordion was firmly accepted by musicians and public alike and tiny record labels like *Cajun Classics*, *La-Louisianne*, *Lanor* and *Khoury's* began to build up their own individual catalogues of accordion music.

Western Swing, the dance craze that swept the Southern States of America during the '30s and '40s influenced certain of the less-traditionally-inclined Acadian players and they adopted the steel guitar as a featured instrument, a factor which hastened the national acceptance of Cajun in later years.

The late '50s and early '60s saw the emergence of 'country' or 'hillbilly' Cajun music through the recordings of Jimmy 'C' Newman and Rusty and Doug Kershaw. Both Newman and the Kershaw brothers were born in Louisiana and were steeped in Acadian traditions but it was possibly the success of Hank Williams' song 'Jambalaya (On The Bayou)' that prompted them to experiment with a more commercialised form of Louisiana French music.

Newman, from Big Mamou, recorded several

traditional songs in the French language, including 'Jolie Blon', 'Grand Basile' and 'Grand Chenier', but his greatest successes were in the true modern country music style of the time, the most notable being 'Cry Cry Darling' (1954), '(A) Fallen Star' (1957) and 'You're Making A Fool Out Of Me' (1958). Rusty and Doug Kershaw, on the other hand, remained fairly faithful to their Cajun roots and recorded several tracks in the idiom.

In 1960, Doug Kershaw wrote the now classic 'Louisiana Man', released the following year and subsequently 'covered' by no less than 900 other artists! Kershaw, whilst not fully accepted by fellow Louisiana musicians, became one of the great Cajun innovators of the '60s generation and, although he mostly wrote his own material, the backings of his albums were invariably traditional Cajun, with accordion, fiddle and triangle. Among Kershaw's better-known recorded works are 'Cajun Joe (The Bully Of The Bayou)', 'Fais Do Do', 'Dans La Louisianne', 'Colinda' (based on the calinda, an erotic dance originating in San Domingo and taken to Louisiana by black slaves), 'Bayou Teche' and 'Mama Rita In Hollywood'.

An interesting by-product of Cajun is Zoucou, created mainly by black musicians from a fusion of old French folk tunes, rhythm and blues and basic rock. Among the foremost exponents of Zoucou music is Clifton Chenier, an artist noted for his outstanding blues-accordion

sound. Chenier claimed to have been influenced by Amade Ardoin, who was apparently the first coloured artist to play the blues on the accordion.

Cajun, with its infectious beat and plaintive melodies, became increasingly popular outside Louisiana largely through the efforts of a small band of dedicated enthusiasts, among them Eddie Shuler (owner of the prolific *Goldband* record label and a one-time member of the Hackberry Ramblers), Iry Le Jeune (whose recordings of 'Calcasieu Waltz' and 'Teche Special' established him as one of the most popular of all Cajun accordionists) and Chris Strachwitz who was responsible for producing numerous Cajun albums by the Hackberry Ramblers, Clifton Chenier and the Louisiana Honeydrippers.

Cajun musicians number in their thousands and notable performers past and present include the Grand Mamou Orchestra, Bessyl Duhon, Willie Trahan, Dewey Balfa, the Branch Playboys, Link Davis, the Ardoirn Brothers Orchestra, Nathan Abshire, Zozo Reynolds, Izeb Laza, Sidney Babineaux, Papa Cairo, Agnus Le Jeune, the All Star Revellers, the Rayne-Bo Ramblers, Aldus Roger and Jay Stutes.

A number of modern country bands introduced Cajun items into their repertoires in the late '60s and '70s, among them Buck Owens and the Buckaroos, The Nitty Gritty Dirt Band, Wynn Stewart and Asleep At The Wheel, but, in the main, Cajun is still the prized possession of the ancestors of the 10,000-strong French Acadians.

Country Tradition



The Legend of SAM BASS

by William R. Smith

Countless country fans the world over still associate the music with the wild west and whilst it is now widely accepted that country and cowboy music are two completely different styles, there are certain connections, as this special episode of "Country Tradition" shows . . .

Sam Bass was born in Indiana, that was his native home

When at the age of seventeen, young Sam began to roam

*He first came out to Texas, a cowboy for to be
A kinder hearted fellow you seldom ever see . . .*

Unlike the majority of famous Western outlaws, Sam Bass was no killer — at least, not until that fatal day of July 19th, 1878, when he and two companions opened fire on a deputy sheriff in a store at Round Rock, Texas. Even then Sam's bullets may not have been the fatal ones.

Bass was a man whose courage was indisputable, as was his generosity and loyalty to his friends. He was fond of good horses and possessed an inborn craving for excitement. These were traits admired and respected in the 'cow country' and Sam Bass quickly became the cowboys' favourite campfire hero. Charley Siringo has recalled that the ballad narrating Sam's exploits appeared to have a soothing effect on cattle during stormy weather. It didn't always work, however; the ill-fated hero of Charley Russell's famous story, *Longrope's Last Guard*, is portrayed singing the song just before the herd stampeded!

Born on July 21st, 1851, on a farm near Mitchell, Indiana, Sam Bass was one of ten children, two of whom died in infancy. Bass's parents died when he was still a boy and he was placed in the care of an uncle, Dave Sheeks. In 1869, at the age

of 18, Sam Bass left home, unable to endure the harsh discipline administered by his uncle, and travelled to St. Louis, Missouri.

From there Sam travelled to Rosedale, Mississippi, where he found work in a sawmill. A year later he arrived in Denton County, Texas, and subsequently secured work as a teamster and cattle-herder for W.F. 'Dad' Egan, the county sheriff. Contrary to many accounts, Sam Bass was not appointed deputy sheriff by Egan, although the latter did entrust Bass with responsible missions connected with a freighting business he operated. According to authenticated evidence, Sam Bass was so particular with his 'expense' money that he earned the nick-name 'Honest Eph'.

*Sam used to deal in race stock, one called the
Denton Mare*

*He matched her in scrub races and took her to
the fair*

*Sam used to coin the money and spent it very
free*

*He always drank good liquor wherever he might
be*

While in Egan's employment Sam came into possession of a little sorrel named Ginny, which soon began to make a reputation around Denton as a fast racehorse. Egan, however, did not approve of the way Sam was spending more and more time at the racetrack and told him to either

sell the horse or leave his employment.

Sam chose the latter course and he soon fell into reckless ways learned during his year at Rosedale; he began drinking, gambling and generally raising hell.

It was around this time that he met some of the men with whom he was to later ride the Owlhoot Trail; Jim Murphy, Frank Jackson and Henry Underwood. It may avoid confusion to state at this point that Underwood and not Sheriff Egan was the 'Old Dad', referred to in the ballad, 'Sam Bass', although he never rode with the Collins Gang. Richardson is a fictitious name and could be substituted for that of Tom Nixon:

*Sam had him four companions, four bold and
daring lads*

*There was Richardson and Jackson, Joel Col-
lins and Old Dad*

*A daring set of cowboys that Texas ever knew
They whipped the Texas Rangers and ran the
boys in blue*

In 1875, Sam met Joel Collins, a genial Kentucky-born cowpuncher, then operating a saloon in San Antonio. The two became firm friends and took the Denton Mare on a profitable tour of the south Texas racecourses. When the horse began to slow down, however, they sold her in San Antonio. Collins then proposed that they put a herd of cattle together and drive it to one of the northern cattle markets. The fact that he was

well acquainted with many Texas cowmen enabled them to raise a herd of seven hundred beef steers on part-credit terms.

Bass and Collins sold the herd near Ogallala, Nebraska, at a handsome profit. Instead of returning to Texas to pay off their creditors, however, they embarked upon a long spree of gambling and carousing. Collins set up house with a mistress named Maude and set Sam up in freighting between Deadwood and Cheyenne, a business which didn't last long since it proved unprofitable. He next ventured into the saloon and brothel business but fared no better.

was hastily banished from the gang; Joel Collins, it was claimed, wanted no gunplay.

On their way back down to Texas, they robbed the U.P. train,

And then split up in couples and started out again.

Joel Collins and his partner were overtaken soon,

With all of their good money, they had to meet their doom

Six months later, the Collins Gang tried something more spectacular. On the night of September 18th, 1877, they held up the east-bound

Jim Berry and Tom Nixon separated soon after leaving Ogallala — Nixon heading south-east for Florida and obscurity, whilst Berry returned to his home near Mexico, Missouri, where he was mortally wounded resisting arrest after having drawn suspicion to himself by foolishly boasting of having made ten thousand dollars mining in the Black Hills.

Sam made it back to Texas all right side up with care,

Rode into the town of Denton, his friends all there to share.

Sam's life was short in Texas, for the robberies

\$1,000 Reward!

**WE WILL PAY FIVE HUNDRED DOLLARS FOR THE
Arrest and Detention
UNTIL HE CAN BE REACHED, OF
Tom Nixon,**

Alias TOM BARNES, five feet seven or eight inches high, 145 to 150 lbs. weight, 25 years of age, blue-gray eyes, light hair and whiskers; beard not heavy or long; mustache older and longer than beard. He is a blacksmith, and worked at that trade in the Black Hills, last summer; has friends in Minnesota and Indiana. He was one of the robbers of the Union Pacific Train, at Big Springs, Nebraska, on September 18, 1877.

He had about \$10,000 in \$20 Gold pieces of the stolen money in his possession, of the coinage of the San Francisco Mint of 1877. The above reward will be paid for his arrest and detention, and 10 per cent. of all moneys recovered; previous rewards as regards him are withdrawn.

**ANY INFORMATION LEADING TO HIS APPREHENSION WILL
BE REWARDED. Address,**

**ALLAN PINKERTON,
191 and 193 Fifth Avenue, CHICAGO, ILLINOIS.
Or, E. M. MORSMAN,
Supt. U. P. R. R. Express, OMAHA, NEBRASKA.**

An early poster

Recruiting the aid of some desperate characters, Collins and Bass turned to stealing horses and robbing stagecoaches but they didn't find this a very profitable source of income, either. The nucleus of the Collins Gang was Jack Davis, Tom Nixon, Bill Heffridge, Jim Berry, Frank Towle and, of course, Sam Bass.

On the night of March 25th, 1877, they attempted to rob the Cheyenne stage in Whitewood Canyon, South Dakota. The 'whoops' and 'hollers' of the outlaws scared the horses, however, and the driver, Johnny Slaughter, was unable to stop them. Robert 'Little Reddy' McKimie, a new addition to the Collins Gang, killed the driver with a blast from his shotgun. Slaughter bit the dust and the horses carried on running. The outlaws finally gave up the chase, thereby losing a prize worth fifteen thousand dollars, the amount carried by the stage coach.

The killing of Johnny Slaughter caused quite a stir, for the driver was well liked and McKimie

Union Pacific train at Big Springs Station, Nebraska. They were unable to open the safe as it was fitted with a time lock but they did get away with three wooden boxes containing twenty dollar gold pieces, plus the begrudged donations of the passengers.

This daring robbery netted them more than seventy thousand dollars, including one thousand, three hundred dollars from the passengers. They buried it on the banks of the South Platte River until the excitement blew over. They then divided the loot evenly, each man taking ten thousand dollars, and split into pairs, in order to leave the area without arousing suspicion. But their plans didn't quite work out as they had intended.

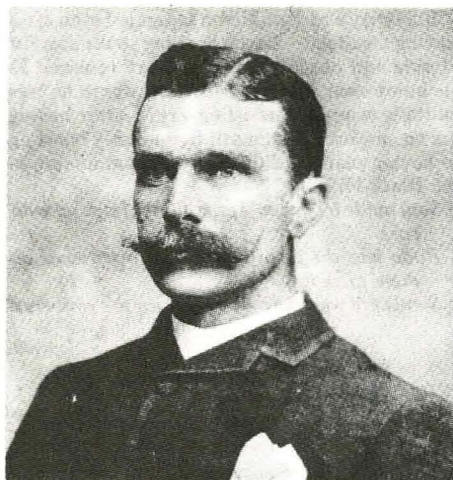
Joel Collins and Bill Heffridge, posing as cattlemen returning to Texas, were killed at Buffalo Station, Kansas, on September 26th, while resisting arrest by a posse led by Sheriff Bardsley, of Ellis County, Kansas.

*he did do,
He robbed all the passengers, mail and express trains, too.*

Sam Bass and Jack Davis made their escape unmolested and reached Denton County on November 1st. They soon separated, however, Davis continuing on to New Orleans, while Sam made camp in Cove Hollow, in the Cross Timbers near Rosston. Here he became reunited with his old friends, Frank Jackson, Henry Underwood and Jim and Bob Murphy.

Sam persuaded Jackson to forsake his tinner's trade for the excitement and easy money to be made as a desperado. Underwood needed no such persuasion, being a hardened criminal already. The Murphy boys were friendly towards Sam but did not join the gang.

On December 21st, 1877, Sam, Jackson and Underwood held up the Fort Worth-Cleburne stage but got less than fifty dollars for their trouble. Four days later, on Christmas morning,



The real Sam Bass

Underwood was arrested by Sheriff Everheart, of Grayson County, who believed him to be Tom Nixon, of the Collins Gang. He was imprisoned at Kearney, Nebraska, but escaped on April 1st, 1878, along with another prisoner called Arkansas Johnson.

On February 15th, Sam Bass committed his last stagecoach robbery when he relieved passengers on the Fort Worth-Weatherford stage of loot to the value of four hundred dollars.

Seven days later, accompanied by Frank Jackson, Tom Spotswood and Seab Barnes, he stopped the Dallas-bound Houston and Texas Central train at Allen Station, twenty-four miles north of Dallas, and stole between one thousand, two hundred and three thousand dollars. Spotswood, however, had a noticeable eye disfigurement which led to his arrest on February 27th. When his trial came up he was found guilty and

sentenced to ten years imprisonment. His friends managed to get the verdict appealed though and he was later released on bond and finally acquitted two years later.

Less than three weeks after the Allen Station robbery, Sam Bass again stopped the Houston and Texas Central, this time ten miles south of Dallas, at Hutchins. The express messenger was wounded in the face and the spoils amounted to around five hundred dollars.

The first train hold up had caused considerable stir throughout Texas but this second one provoked even greater excitement. Not only were the Texas Rangers and local peace officers on the alert but Pinkerton Detectives and U.S. Marshals were brought in, since the mail had been tampered with.

Sam had a good companion called Arkansas for short,

He was shot by a Texas Ranger by the name of Thomas Floyd.

Old Tom's a tall six-footer and he thinks he's mighty fly,

But I can tell his racket - he's a deadbeat on the sly.

Henry Underwood returned to the gang bringing with him Arkansas Johnson, who had helped Sam rob the Texas and Pacific west-bound train at Eagle Ford, Dallas County, on April 4th. The haul amounted to only fifty-two dollars and some registered mail from the express car.

Five days later, Sam held up another Texas and Pacific train at Mesquite Station, east of Dallas. In addition to regulars, Jackson, Barnes, Johnson and Underwood, he took along two new recruits called Sam Pipes and Albert Herndon. Joel Collins's brother Billy, helped with the preliminary work but Sam advised him to stay out of the actual hold-up. Despite the gang's increased strength they only managed to get away with a mere one hundred and fifty dollars and three of

the outlaws, Pipes, Jackson and Barnes, were wounded, Barnes severely. Conductor Julius Alvord was also wounded while trying to fight off the gang.

Governor Hubbard now appointed Junius Peak, of Dallas, a second lieutenant in the Texas Rangers and ordered him to muster up a company and go after the Bass gang. With the aid of Will Scott, a friend of Billy Collins and — like Peak — an ex-Dallas County deputy sheriff, the lieutenant succeeded in arresting Pipes and Herndon.

The Murphy boys, Jim and Bob, were arrested along with their father, Henderson Murphy, whose arrest provoked considerable protest and indignation around Denton, as he was a respected citizen.

Throughout late April, the whole of May and early June, the Bass gang was hunted by Rangers and civilians alike — the former under the newly promoted Captain Peak and the latter led mainly by Sheriff Everheart of Grayson County and by Sam's one time employer, Sheriff Egan of Denton County. Sam led them a merry chase through the Denton thickets and the hunt often assumed comic-opera overtones as one party of searchers found themselves fighting or pursuing another party. There were, however, several brushes between the outlaws and the law enforcement officers.

It was not until June 12th, however, that a man was killed. The outlaws found themselves trapped in camp at Salt Creek, Wise County, by Captain Peak's Rangers and a posse under Sheriff Stevens of Wise County. A brisk fight ensued, during the course of which Henry Underwood deserted the gang and Arkansas Johnson was killed by Sergeant Thomas Floyd of the Texas Rangers. Bass, Jackson and Barnes managed to escape.

THE 1977 INTERNATIONAL COUNTRY MUSIC AWARDS

Last year the International Country Music Awards were launched in Britain, and were presented at the 8th International Festival of Country Music at Wembley. The Awards gave the British Country Music enthusiast the unique opportunity to acknowledge the individual achievements of performers throughout the world.

Once again the Awards are being staged this year — and readers are urged to vote in each category. The amount of votes received will strengthen the fast growing popularity of country music. The International Country Music Awards are sponsored by the Country Music Association (Great Britain), Country Music Review, Country Music People and the Mervyn Conn Organisation. Voting forms are published by the two aforementioned publications as well as being available through the British Country Music Association. In addition the BBC will encourage listeners to Radio 2's "Country Club", hosted by David Allan, to send in their nominations.

All votes must be received by Tuesday, March 1, 1977, and the counting of votes will be conducted by the Electoral Reform Society to whom all entries will be addressed. Country Music enthusiasts are invited to nominate artists for awards in the following categories:

- THE BEST INTERNATIONAL MALE VOCALIST
- THE BEST INTERNATIONAL FEMALE VOCALIST
- THE BEST INTERNATIONAL GROUP
- THE BEST BRITISH SOLO OR DUO
- THE BEST BRITISH GROUP
- THE MOST PROMISING INTERNATIONAL ACT

Remember — your vote counts. It will also play an important part in furthering the cause of Country Music worldwide!



International Country Music Awards

CATEGORY	1st CHOICE	2nd CHOICE	3rd CHOICE
The Best International Male Vocalist			
The Best International Female Vocalist			
The Best International Group			
The Best British Solo or Duo			
The Best British Group			
The Most Promising International Act			

voting paper

VOTE by entering, in the column marked 1st CHOICE, the name of a vocalist, group etc., you think most deserves an award. Follow this by entering alternative names in the columns provided. You do not have to mark every category.

USE BLOCK CAPITALS PLEASE.

Complete your Voting Paper, send in a sealed stamped envelope to Electoral Reform Society, (Ballot Services Dept.) 6 Chancel Street, London SE10UX to arrive by no later than Tuesday, 1st March, 1977. Use only one form per envelope.

Jim Murphy was arrested and then released on bail;

He jumped his bond at Tyler and took the train for Terrell.

Old Major Jones had posted Jim that was all a stall:

'Twas a plan to capture Sam before the coming fall

Jim Murphy and his father had been arrested at Tyler, Denton County, on charges of aiding the Bass gang. Major John B. Jones, Commanding Officer of the Frontier Battalion, Texas Rangers, agreed to drop all charges against them if Jim would act as a spy and help bring about the arrest of any, or all of the Bass gang. This Jim agreed to do and his father was immediately released. It was also agreed that Jim should receive both his own and Major Jones' share of the reward if his mission proved successful.

Jim Murphy joined the Bass gang at Cove Hollow on June 15th, 1878, claiming he had jumped bond at Tyler. In some manner however, news of the agreement with Major Jones leaked out and was passed on to Sam Bass and Seab Barnes. Twice they came near to killing Murphy and on both occasions it was only Frank Jackson's intervention that saved him.

Murphy was scared stiff. He admitted making the agreement in order to obtain his freedom but claimed that he hadn't intended to keep it.

Sam decided to rob the Savings Bank at Waco but Murphy, realising that he wouldn't have time to inform Major Jones, managed to talk him out of it. He suggested they ride down to Round Rock in Williamson County and rob the bank there. Sam agreed to this. At Belton, Murphy managed to mail a hastily written letter to Sheriff Everheart and Deputy Marshal Johnson, telling them of the plan to rob the bank at Round Rock and begging them to be on hand. Why he chose to address his letter to these officers is something of a mystery since they were two hundred miles away at Sherman. Probably he was in too much of a panic to think clearly.

At Georgetown, however, he was again able to mail a letter, sending it this time to Major Jones at Austin, thirty miles away.

From Georgetown the outlaws proceeded to Round Rock, where they arrived on July 15th, to look the town over. Next day, Sam and Jackson visited the bank and returned to camp well pleased, saying the bank certainly looked an easy job.

The robbery was scheduled for 3.30 p.m. on Saturday, July 20th. Bass and Barnes were to take the money while Jackson and Murphy stood guard at the door.

On Friday afternoon the four rode into town to get some tobacco; at least, that was the excuse: more probably they went because they found the waiting and inactivity around the camp to be both tiresome and unnerving. Murphy was surprisingly allowed to drop off at Old Round Rock, while the others carried on into New Town.

The time was just four o'clock . . .

Sam met his fate at Round Rock, July the Twenty-First,

They pierced poor Sam with rifle balls and emptied out his purse.

Poor Sam he is a corpse now and a-mouldering in the clay,

While Jackson's in the bushes, trying to get away.

The trial of Pipes and Herndon at Austin on July 17th, had resulted in their being sentenced to life imprisonment. Rumours were now rife that the Bass gang was going to free them. Yet another rumour claimed Sam was going to raid the State Treasury at Austin.

When Major Jones received Murphy's note about Round Rock and compared it with the one received by Everheart and Johnson, he wondered if it was a ruse to draw their attention from Austin. He therefore decided to send the Sheriff and Deputy Marshal to Austin, while he pro-

ceeded to Round Rock with Deputy Sheriff Maurice Moore of Travis County.

A detachment of Rangers camped at San Saba under Lieutenant Reynolds was ordered to Round Rock, as were Captain Lee Hall and Privates Dick Ware, George Harrell and Chris Connor, all of Company 'E' stationed at Austin.

Major Jones and Deputy Sheriff Moore arrived in Round Rock on Thursday afternoon and the Major enlisted the aid of some local men; Deputy Sheriff A. W. Grimes, liveryman Albert Highsmith and the banker, P. G. Peters, whom he managed to talk into carrying on business as if nothing unusual was expected.

As Bass, Jackson and Barnes dismounted at Henry Koppel's store in New Town, Deputy Sheriff Moore happened to notice that Sam was wearing a six-shooter. He walked up the street to remark on this to Deputy Sheriff Grimes and the two officers then followed the outlaws into the store. Hoping to put them off their guard, Moore stood with his hands in his pockets, whistling.

Grimes asked Bass if he was carrying a gun, as it was against the law in Round Rock. Sam replied that he was and immediately all three outlaws cut loose with their firearms. Probably their action caused panic but whatever the cause, Grimes was killed instantly, recoiling from the impact of six bullets. Moore bravely stood his ground and succeeded in wounding Bass in the right hand, only then to receive a chest wound himself, which proved to be serious but not fatal.

The gunfire brought the Rangers dashing onto the scene and they opened fire upon the retreating outlaws, who were now making a running fight of it. It wasn't until they reached their horses however, that the Rangers' bullets began to take their toll; Dick Ware shot Barnes through the head as the outlaw was about to mount killing him instantly. Sam too was hit as he tried to mount, the bullet taking him in the back, causing a mortal wound. George Harrell is generally credited with firing this shot, although some historians claim it was Dick Ware. More recently however, Albert Highsmith, the liveryman, has declared that it was another Ranger, standing beside him, who fired the fatal shot. This man told Highsmith not to reveal his identity, as he had nothing against Bass and was only doing his duty.

Despite his wounds, Sam made it into the saddle with Jackson's help and the two rode off together under heavy fire from both Rangers and civilians, with Jackson making it a fighting retreat.

Major Jones led the pursuit after the outlaws but they had too much of a start and the pursuers returned to Round Rock at nightfall, at which time Lieutenant Reynolds' company arrived from Sas Saba.

Several miles away from town Sam's wounds made it impossible for him to ride further. Jackson wanted to stay with him but Bass would not allow it, so Frank reluctantly took his leave and 'pulled his freight for the tall tules'.

When the search was resumed on Saturday morning, Sam Bass was found lying under a tree by Ranger Sergeant Neville and a detachment of Lieutenant Reynold's company. Sam identified himself and asked them not to shoot. He was taken to Round Rock, where he died the following afternoon, having just attained the age of twenty-seven.

Major Jones tried his best to obtain a full confession from Sam, including details of his accomplices. Sam was willing to talk of things already known to the Rangers and to give information about former comrades now dead but he refused to incriminate any living persons.

'It's agin my profession to blow on my pals', he said. 'If a man knows anything he should die with it in him'.

He was buried in the cemetery outside Round Rock, where Barnes was also laid to rest. The Epitaph on Sam's tombstone read: 'A Brave Man

Reposes in Death Here. Why Was He Not True?'

Jim borrowed Sam's good gold and did not want to pay,

The only way Jim thought to win was to give poor Sam away.

He sold out Sam and Barnes and left their friends to mourn—

Oh, what a scorching Jim will get when Gabriel blows his horn.

Jim Murphy returned to Denton where he eventually became afflicted with sore eyes. Dr. Ed. McMath prescribed atropia, a dose of which resulted in Murphy's death. Whether he committed suicide or not has never been ascertained.

Billy Collins fled to Pembina, Dakota Territory, where he and Deputy U.S. Marshal William Anderson, killed each other on November 8th, 1878, when Collins resisted arrest. His brother Henry, was also shot while resisting arrest near Sherman, Texas, and died from his wounds in jail.

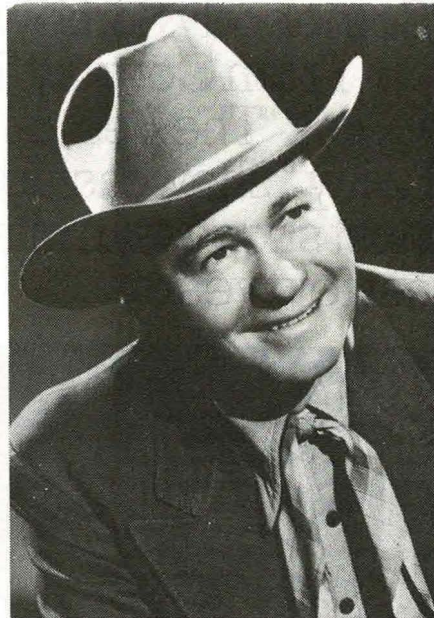
What happened to Jackson and Underwood is a matter for conjecture — which was the technique used by Zane Grey when he wrote 'Shadow on the Trail' (Hodder & Stoughton: London 1957). Wade Holden, the hero of this typically bad melodrama, was directly inspired by Jackson. Both Frank and Henry Underwood were later reported to have been seen in New Mexico, and a whole chapter is devoted to this in W. H. Hutchinson's 'A Bar Cross Man: The Life and Personal Writings of Eugene Manlove Rhodes' (University of Oklahoma Press: Norman, 1956).

And so Jim sold out Sam and Barnes and left their friends forlorn,

Oh, what a scorching Jim will get when Gabriel blows his horn,

Perhaps he's got to heaven — there's none of us can say,

But if I'm right in my surmise, he's gone the other way.



Tex Ritter

Recordings of the ballad 'Sam Bass' — 'Authentic Cowboys and their Western Songs' (Track by Harry McClintock) RCA RD 7776 and 'Blood On The Saddle' — Tex Ritter — Capitol T1292. The Columbia Records Legacy Collection album, 'The Badmen; Songs, Stories and Pictures of the Western Outlaws from Black Hills to Border, 1865-1900' (L221011 — USA issue).

Reference source: — 'Sam Bass' by Wayne Gard (University of Nebraska Press: Lincoln, 1959).

Other recommended works on the outlaw include: 'A Sketch of Sam Bass' by Charles Lee Martin (University of Oklahoma Press: Norman 1956) and 'Sam Bass & Company' by Will C. Brown (Signet Books: New York, 1960).

The king and queen of country music.

Conway Twitty and Loretta Lynn whether singing together, or, as on these three albums on their own, are the undoubted king and queen of country music.

Now MCA Records present "The Best of Loretta Lynn" containing many of her U.S. smash hits (20 no. 1 country singles in a row), and her new album "Somebody Somewhere."

From Conway Twitty comes "The Best of Conway Twitty," showcasing his most successful hits of the last few years.



Somebody Somewhere – Loretta Lynn
MCF 2786

The Best of Loretta Lynn MCF 2787

The Best of Conway Twitty

MCF 2737

All available on tape.

MCA RECORDS



Cowboy round-up Contemporary

BY JOHN MARSHALL

New version of 'Sold American' on Kinky Friedman's latest, 'Lasso from El Paso', not as good as the original, but could probably still come up with reasonable sales if it was put out as a single. Entertaining version of the old Johnny Cash hit, 'Ballad of Ira Hayes', also turns up on the long-awaited album. Rather good cartoon on the US ads for the album, too.

Latest from the Charlie Daniels Band, 'High Lonesome', is being promoted Stateside with a toast from Charlie himself: 'Here's to gut-rotting whiskey and Saturday nights, and pistols and poker and hellacious fights'. Tracks on the album include 'Billy the Kid', 'Right Now Tennessee Blues', 'Roll Mississippi' and 'Running with the Crowd'. And while I wouldn't exactly agree with US *Epic's* description of 'Rowdy Rock n Roll', it certainly is up to the standard we've come to expect from the boys.

Excellent set from Jesse Winchester at the small Studio Six concert in Montreal Quebec, towards the end of last year was received enthusiastically by the audience at the gig and all those that heard the show broadcast live to the US. With a local band providing back up he is reported to have gone through a good selection of his best-known numbers with the strongest audience reaction going to 'Mississippi You're On My Mind' and 'Defying Gravity', and a rousing version of 'Tell Me Why You Like Roosevelt' as a closer. It's more than ten years since he left Memphis and settled in Canada to avoid being called up for Vietnam, and since President Carter's promise of a pardon for all draft exiles it looks possible that he might return. Certainly his records are doing well in the US and a tour could be very beneficial.

Latest from the Eagles 'Hotel California' — with 100,000 advance orders — is another massive seller, but I do wish they hadn't strayed so far from the country-tinged material of their earlier albums. There is talk of the music from their concept album 'Desperado' being used as the basis for a film or musical, but a number of conflicting reports seem to indicate that the band's management may not be totally in favour of the idea. Another report suggests that superstardom might have gone to the heads of the band's management who are reportedly allowing journalists the opportunity of interviewing only one member of the group per scribe, together with final manuscript clearance by the band being another prerequisite. At the time of writing conditions seem set fair for the promised tour. Let's hope so.

Latest from the 'Pure Prairie League' is titled 'Dance' and has another excellent cover pic of their traditional old cowpoke cartoon figure in yet another comic stance.

Modest title of 'West Virginia Superstar' is the handle on a new album out on US *Epic* from Turley Richards. Sessioners credited include Reggie Young, Norman Putnam, David Briggs and Kenny Malone, who contribute to a highly listenable collection, but one that will certainly offend a number of country fans. Certainly best part of the album could be most satisfactorily described as country but one or two tracks have definite soul leanings. A good album, nevertheless.

Unlikely combination of Willie Nelson and Joe Cocker duetted on Willie's 'Funny How Time Slips Away' was taped for a US Christmas television programme.

Mary Kay Place's initial album, 'Tonight! At the Capri Lounge — Loretta Haggars', is certainly getting good reviews on both sides of the Atlantic but I really can't see it doing so well over here without the help of the TV series 'Mary Hartman, Mary Hartman'. The single 'Baby Boy' has been getting considerable airplay on our country programmes without sales registering significantly. Perhaps, if another track from the album had been used for the single things might have been better. My own preference would have been for Dolly's 'All I Can Do', or 'Streets of this Town'.

Unfortunately it looks as if we have lost harp player extraordinary Norton Buffalo — who you will remember from the last tour by Commander Cody & the Lost Planet Airmen — to the blues field, if the story I unashamedly lift from a recent issue of *Rolling Stone* is true. It seems that when Norton returned to the States last year after the Cody tour, he jammed with the Steve Miller band where he became the star attraction on the road. Miller is reported to have said that such was the standard of Norton's playing that he gave instructions to the sound crew to let Norton's microphone feedback if he began to look better than Miller himself. He claims that he also fined Norton five dollars on each occasion it happened. For another tour later in the year the rumour was that the fine had been increased to twenty five dollars.



Jesse Winchester

Unlikely to be a very big seller, and most probably destined to be ignored by a number of people who should know better, 'Johnny Gimble's Texas Dance Party' on US *Columbia* is crammed with the drive and swing we have come to expect from this super sideman, and is well worth a listen

if you get the opportunity. It was recorded live in the heart of 'redneck rock' territory during a gig at the Chapparral in Austin, Texas.

Isn't it about time that Leon Russell's alter ego, 'Hank Wilson', came up with Volume II?

The repackage of some of the best of Southern

Comfort's material, cut after their split with Ian Matthews, has been put under the title 'Distilled' on the *Harvest* label. Gordon Huntley's excellent steel work helps the compilation along nicely, and tracks like 'River Woman' and 'April Lady' go to making it a good buy. Two other tracks, also on the album, 'I need help' and 'I Sure Like Your Smile', have been released as a single.

Sad to relate that I must reluctantly agree with the majority of viewers that have put down 'Time is On My Side', Tracy Nelson's latest on *MCA*. Really the only good cut is the title track. Great pity she can't seem to come up with anything as good as 'It Takes a Lot To Laugh, It Takes a Train to Cry'.

CBS goodies to look out for include 'Troy Seals', Harlan Sanders excellent 'Off and Running' and Shylo's 'Flower of the South', all of which should appeal to regular readers of this column.

Had a couple of letters recently extolling the virtues of 'R Crumb and Cheap Suit Serenaders, No 2' on the *Blue Goose* label. I have yet to hear the record — or the No 1 which presumably preceded it — but the similarity to Dan Hicks early work has been mentioned. Sounds like it could be worth looking out for.

'Best of the New Riders of the Purple Sage' contains ten excellent cuts including 'Hello Mary Lou' and 'Panama Red', and is a worthy addition to the collection of anyone that doesn't have the band's work already. The album is also recommended listening for those of you that have been playing the *NRPS*' more recent material and forgotten just how good they used to be.

On *US RCA* look out for 'After the Dust Settles', a folksy sort of country set from the strangely named 'Juice Newton and Silver Spur'.

Latest from Larry Gatlin, 'High Time' on *Monument*, is reportedly his best in a while. Impressive list of sidemen includes Reggie Young on guitar, Weldon Myrick and Buddy Emmons, and Tommy Cogbill on bass. Said to be leaning more towards mainstream country than his previous work, but still with enough rock to appeal to us.

Ex-Creedence Clearwater Revival drummer Doug Clifford now with the Don Harrison Band was relaxing between sessions for the band's new album, kicking a football around in the alley alongside the studio. The ball managed to find its way onto a couple of high voltage power cables plunging not only the studio into darkness, but cutting power on the whole block for several hours. The song that was being mixed at the time of the power cut was ironically titled 'Red Hot and Ready To Go'. The new album should be due out about the time you read this, although the country content is said to be pretty small. Other tracks include 'Rock n Roll Lady' and 'Do It In The Rain'.

Without doubt one of the best compilations ever, 'Linda Ronstadt's Greatest Hits' on *Asylum*, surprisingly contains even material from her time with Capitol including her first hit Mike Nesmith's 'Different Drum'. Also rather impressive is the personnel listing for each cut on the album. Very good piece on the lovely Linda in a recent issue of *Rolling Stone* that included some really stunning photographs that outshine those on the inner sleeve of her latest album. Linda's voice also turns up on a series of recorded messages broadcast by US radio stations advising younger members of the community on the benefits of birth control.

I am hearing some good things about the second triple album from the Nitty Gritty Dirt Band, now called just the Dirt Band, title of the compilation is 'Dirt, Silver and Gold', and it contains some previously unreleased items. Curious thing is that its import price seemed to average around £7.50, while its cost now it has just been released over here has been quoted as high as £8.40. I trust it's just a printers error from *United Artists*.

Very disappointing follow up to 'Skyboat' album is 'Hymn' from Mac Gayden. His single

'Morning Glory' still seems to be picking up a modicum of sales, I hear, and likely helped along by being chosen as one of his combined listeners' all-time top twenty tracks on Charlie Gillet's *Honky Tonk* radio programme on BBC Radio London towards the end of last year.

New label from *WEA* is called *International* and is reported as being for use on important projects involving compilations from several of the company's labels. First release was a tribute to the US Bi-Centennial titled 'Twenty United Stars of America' and included tracks by Linda Ronstadt, Crosby Stills Nash & Young, The Eagles, Emmylou Harris, Gordon Lightfoot and the not-so-surprising inclusion of Mickey Newbury's 'American Trilogy'.

Newie from Jerry Jeff Walker's backing group, the Lost Gonzo Band, is 'Thrills'. Recorded in Dallas and Nashville the album is very much in the style of their first offering and a good mixture of material with the message: 'May your thrills always be gonzo'.

And on the subject of Jerry Jeff, those of you that don't subscribe to Bert Muirhead's excellent 'zine *Hot Wacks* — and why don't you indeed? — should grab a handful of issue eleven which has a piece on JJW. The follow up has not appeared on issue 12, unfortunately, but let's hope it's not too far off.

Flying Burrito Brothers' steel man Sneaky Pete Kleinow reportedly snuck into Britain at the end of last year for a series of concert dates with Barbara Dickson's band when she appeared at the London Palladium.

Alex Harvey — that is the one who wrote 'Delta Dawn' and 'Reuben James', not the one of *SAHB* fame — is now going out under the name of Alexander Harvey. Seems he is no longer with *Capitol* and a new release, 'Preshus Child', is just out Stateside. Backing work features Charlie Daniels, and first reports are that it is one we should look out for. Released on the *GRT* label.

Singer/songwriter Jack Ruth who wrote 'Your Love is my Refuge' for Johnny Cash has the same song out as his own latest single on *US RCA*.

Following his recent success in picking up the songwriter award for 'Rhinstone Cowboy', Larry Weiss' own version, which appears on his *20th Century* album 'Black and Blue Suite' seems to be rather in demand. The album was out a

appears to have been pressed in rather limited quantities, although I believe George 'Your Friendly Country Dealer' Davenport did have a few copies available a while back. Very reasonably priced, too.

I have it on good authority that the talented Steve Young — currently with *UK* releases on *Sonet* and *RCA* — had an album out way back titled 'Rock Salt and Nails'. And that is the extent of the information I have on the record other than that it is said to have contained three Hank Williams songs. Any information would be welcome.

A young lady whose work may well appeal to a number of you is Ms Bonnie Koloc. A few years back she had a recording deal with the *US Ovation* label with a number of albums like 'After All This Time', 'Hold on to me' and 'You're Gonna Love Yourself' put out, including a couple over here. I understand she even had a tour over here that drew a number of good reviews, but little has been heard of the lady lately. However, I hear that she has just signed a deal with *US Epic* and her first for that label is in the import racks. Titled 'Close Up' it veers more towards the rockier side of country-rock.

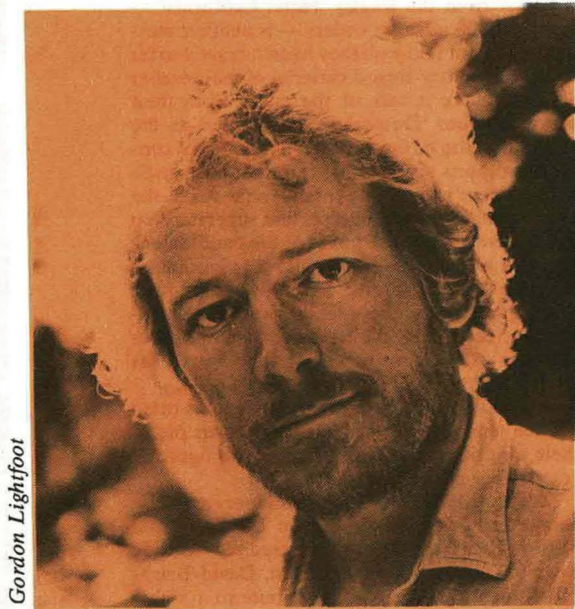
And finally we come to the end of our second look at *Capricorn/Polydor's* dictionary of Southern Terms:

VERTIGO — What happened to him?

WRETCHED — The long name for the nickname 'Dick'

YEAR — To listen

Regular readers of this part of the magazine will be very aware of my high regard for that great US publication that covers our music probably better than any other, 'Picking Up The Tempo'. Well, Roxy Gordon, the editor of 'Tempo' has been spending the last few months doing publicity work for the vastly underrated David Allan Coe. An autobiography of the Mysterious Rhinestone Cowboy is currently being updated by Roxy and should be published shortly. Additionally, 'Picking Up The Tempo' have produced a special publication on *DAC* which includes reprints of various items that he has produced for the magazine, together with a number of excellent photographs and copies of show reviews and other cuttings. Details on this and how to obtain other goodies like David Allen Coe T-shirts, some fantastic bumper stickers and photographs, pictures of the



Gordon Lightfoot

couple of years before Glen Campbell had a hit with the number and it's interesting to hear how closely the arrangement on the chart version resembles the original. I can't pretend that the album is country in total, but contemporary fans that have given it a listen are, in the main, quite well disposed towards Mr Weiss' long deleted effort. It is not that easy to get hold of as it

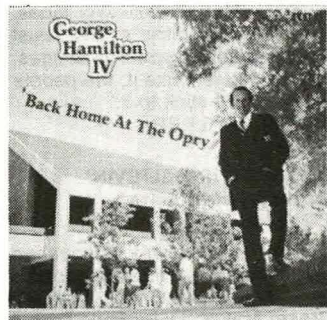
Mysterious Rhinestone Cowboy's touring Silver Eagle bus named the 'Ex-Con Express' and — probably most important of all — copies of his first two albums on the *SSS* label, 'Penitentiary Blues' and 'Requiem for A Harlequin', can all be got from 'DAVID ALLAN COE'S INTERNATIONAL FAN CLUB, PO BOX 12651, NASHVILLE, TENNESSEE, 37212.

ON RECORD

Album of the Month

BACK HOME AT THE OPRY
George Hamilton IV
RCA PL 10192

Headed For The Country; Streets Of Gold; Winterwood; Blue Jeans, Ice Cream And Saturday Shows; Follow Me; Bad Romancer; Crystal Chandeliers; Sleeping Through Goodbye; It's Almost Tomorrow; Leaving London.



George's vocal style has often been described as 'bland' but when you really analyse it the whole thing really comes down to a highly laid-back technique. He takes everything at a gentle, almost lazy pace, and much of his recent success can be attributed to the superb choice of material featured on his albums; a superb choice for him, that is. George long ago defied Country Music's hallowed halls by taking 'folk' songs into the charts and he certainly hasn't forsaken the trend here. The arrangements are basic — as is the singer's approach to the songs — and are left to the rudimentary instruments of Country Music, lead guitar, bass, steel, piano and drums, to interpret.

The material is diverse and should ensure George many airplays. His one concession to popularity appears in the shape of the old Charley Pride hit, 'Crystal Chandeliers', and for the most part he's been happy to dig into other bags. The folk-country scene is represented by material from John Denver and Tom Paxton and our own Colin Towns song, 'Bad Romancer', has been included for good measure. My own favourite is Jim Lunsford's 'Streets Of Gold', previously recorded by Charley Pride and Ronnie Milsap. I hope George decides to include this excellent and unusual song on his current tour.

Over the years George has developed his own characteristic music — and you don't just have to be a country addict to appreciate it. It's the kind of thing that appeals to a wide MOR audience and I wish the fourth son of George Hamilton the very best of luck with this new release.

Produced by Jack Feeney
BRYAN CHALKER

British Tracks

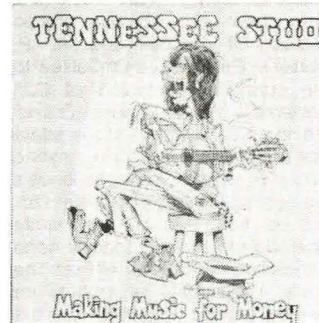


Reviewed by Bryan Chalker

The change-over from one publisher to another and a move to a new printing firm hasn't helped me get through my backlog of albums but at least there are only a handful of British albums awaiting review. We'll kick off this month with most obvious potential seller — 'Live At The Spur & Saddle Country Music Club', on Westwood WRS 105, and featuring Jeannie Denver, Slim Pickens and the J.D. Band. Billed as 64 minutes of live entertainment, the album is packed full of tracks previously recorded by the respective artists but I know for a fact that Jeannie and Slim notch up good sales on all their releases and this will be no exception. Produced by Gordon Davies, the LP includes 'Hello Mary Lou', 'Green Green Grass Of Home', 'Love Me Tonight' and 'Little Brown Shack'. The Spur & Saddle Club can be found at the Anchor Inn, Kerry, near Newtown, Powys, Mid-Wales, just in case you feel like dropping in sometime.

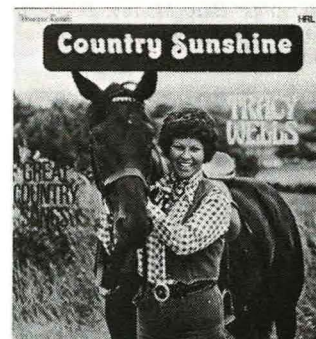
A disappointing release is Al Wade's *Sunshine Me* album entitled simply 'Al Wade Sings' (SM3). Al has a very pleasant voice and he can handle a song but the backing tracks are so thin and watery that I found the whole thing hard going. Tracks include 'Breathalysing Blues', 'You're My Best Friend', 'Rhinestone Cowboy' and 'Love Letters In The Sand'.

Yodelling Pete King, as he was once known to British fans, has been obliged to change his name to Pete Kingsway; it seems that another Pete King, a well-known club name, took exception and our friendly yodeller from the Midlands did the gentlemanly thing and opted for the addition of four letters to his surname. Pete's first album was selected as our *British Album Of The Month* some while ago and with this second effort for the Stratford-upon-Avon *Tank* label doesn't quite measure up to that standard, it's still very enjoyable. Entitled *Two Shades Of Blue* (BSS 148) the disc contains twelve tracks made up of yodelling standards, cowboy songs and original compositions. Titles include 'Happy Anniversary', 'Echo Valley', 'Sing A Yodelling Song' and 'Red Hills Of Utah'.



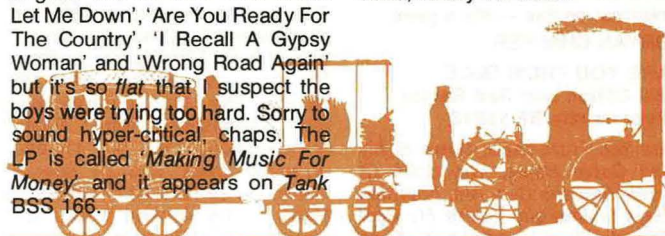
Kerry Wilcox, the likeable lead singer with Tennessee Stud, reminded me over a pint recently that I wasn't too kind with my review of the group's first album. Well, they really have tried to get things together this time and acoustic guitars — lacking the first time round — are in abundance. Unfortunately, the whole thing sounds dull and lifeless, although the lads have obviously tried to make improvements. Most of the trouble is down to a lack of creative recording techniques but the group's good name should help to sell copies. The choice of material is good and includes 'The Bottle Let Me Down', 'Are You Ready For The Country', 'I Recall A Gypsy Woman' and 'Wrong Road Again' but it's so flat that I suspect the boys were trying too hard. Sorry to sound hyper-critical, chaps. The LP is called *Making Music For Money* and it appears on *Tank* BSS 166.

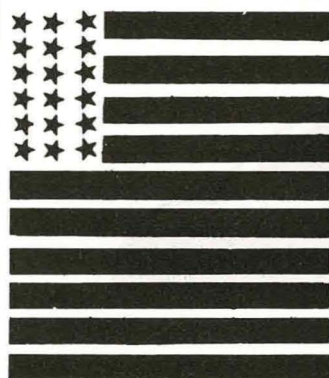
A third *Tank* release comes in the form of 'Birmingham Calverstone' (BSS 146) and features Buddy Baker, a completely new name to me. Buddy's choice of material includes 'Snowbird', 'Lyn' Eyes', 'Amanda', 'Anna Marie' and 'Memphis Tennessee'. The lad's got a nice voice and the instrumentation is gently sympathetic. Yes, I like it; it's pleasing and wholly unpretentious.



Homespun Records of Dublin sent us two albums by John Greer and Tracy Wells and they're not too bad. John's album, 'Country Requests' (HRL 123) is a mixed collection ranging from 'You're My Best Friend' and 'Swinging Doors', through to traditional items like 'Two Little Orphans' and 'Among The Wicklow Hills'. Tracy Wells' release, 'Country Sunshine' (HRL 124) contains much more up-to-date material like 'San Antonio Stroll', 'Good Hearted Woman', 'Unchanging Love' and 'Til I Can Make It My Own'. Two strong sellers aimed at the lucrative Irish market.

Scots comedian Clem Dane has gone into the country music market with a single release containing three tracks, 'Daddy Won't Be Back', 'Made It' and 'Clem's Laugh In', on the NKR label number NKR Maxi 003. Unfortunately the platter has little to recommend it — and the paper jacket design is crudely done, to say the least.





and from the United States...

THE DELTA SOUND

Mack Allen Smith
Redneck RLP 000

Shake Your Money Maker; Hobo Man; Flip Flop And Fly; Promised Land; My Baby Left Me; Don't Worry 'Bout Me; Blue Suede Shoes; It's Only Make Believe; Maybelline; Don't Leave Me Now; Memphis; Blue Money; Begging To You; Lodi; Proud Mary; Carroll County Blues.



The first album release from Redneck Records is excellent and those who are slightly puzzled by the name of Mack Allen Smith are advised to check back to the July 1976 issue of *CMR*, which carried a feature on the artist's *Delta Sound*, written by Martin Hawkins. As the accompanying press handout states, Mack is deeply rooted in Country Rock and the Blues and every facet of his music is incorporated into this album. His style is crisp and direct and there's enough mainstream Country in the form of 'Don't Worry 'Bout Me', 'Promised Land' and other cuts to satisfy even our fussiest readers. The backing tracks are extremely tight and Mack's versatile voice appears capable of handling virtually every style of popular music within the umbrella of *Delta*. Redneck Records are obtainable from Ivy House, Healaugh, Tadcaster, Yorks., or from various mail order firms such as Checkmate and Davenport. Don't miss out on this — it's a gem!

BRYAN CHALKER

ARE YOU FROM DIXIE

Bill Clifton and Red Rector
Bear Family BF 15013

Are You From Dixie; Down In My Old Cabin Home; The Spirit Of Love Watches Over Me; Fourteen Days In Georgia; You're My Best Friend; Dixie Cannonball; Keep

That Wheel A-Turning; Sugar Tree Stomp; Valley Of Peace; It Takes A Long Tallbrown Skin Gal (To Make A Preacher Lay His Bible Down); The Old Man's Story; Ashdown Waltz; She Has Forgotten; On The Sea Of Galilee; There's No Other Love For Me; Tall Pines.

Bill and Red have been working together now since 1972. In that four years they have almost reached the goal they have been aiming for. This is by far the best album they have produced since the partnership was formed. Both artistes were inspired by great brother acts such as the Bailes, Delmore, Monroe and Morris Brothers, from way back in the forties. This album captures the style of harmony and lead singing of that period without the poor record quality prevalent in those days.

One could shut ones eyes whilst listening to this album and be transported back in time to when traditional music was at its best. Brothers of course have a natural affinity with each other and so it is no mean achievement for two individuals, who until so recently were treading different paths in their respective careers, to come up with such a classic performance. The album was recorded March 7th and 8th 1976 in West Germany and the additional musicians are an un-named bass player and a Swiss doctor Jean Blaise Rochet, who plays superb banjo throughout.

I have no hesitation in saying that this will be a collectors item in years to come, every track is a gem, from the Monroe written 'Valley Of Peace' and A. P. Carter's 'On The Sea Of Galilee' to the surprising inclusion of Don Williams's 'You're My Best Friend' proving that Bill and Red can adapt material to their own style. Anyone who can recall Grandpa Jones's gut busting version of the title track will be surprised by the gentle approach to it here, though none the less memorable for all that. The cover is beautiful enough to be framed. In my opinion this album is one of the best releases, in any field, of 1976.

DON PAGE

A LEGENDARY PERFORMER

Jim Reeves
RCA RS 1078

Mexican Joe; Yonder Comes A Sucker; Four Walls; Teach Me How To Pray; He'll Have To Go; Danny Boy; You're Slipping Away From Me; Welcome To My World; Guilty; Roving Gambler; I Guess I'm Crazy; Is It Really Over?; Distant Drums.

Another package of mostly well-worn permutations from the late, and much lamented, Jim Reeves. All the tracks, with the exceptions of 'I Guess I'm Crazy' and 'You're Slipping Away From Me', have appeared on other UK albums. The latter, a demo type tape garnished with added orchestration, is a hitherto unissued track and of special interest to all Reeves devotees. Many of the thirteen tracks are milestones in Reeves' tragically

brief career. They range from the singer's first major break with 'Mexican Joe' in 1953 through to his British million seller of 1966, 'Distant Drums'. Other salient performances included are 'He'll Have To Go', still his biggest all-time seller and first British chart entry in 1960, and 'Roving Gambler', taken from the film Kimberley Jim made in 1962 and recorded a year later.

An illustrated booklet is enclosed containing many rare photographs, background information on how the songs came to be recorded and recording dates. Retailing at £3.25 it is, perhaps, a little on the expensive side, but the entire album is superbly packaged and produced and can only serve to enhance the library of any discerning collector.

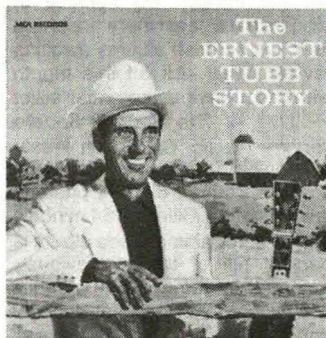
STUART E. OLIVER

THE ERNEST TUBB STORY

(2-LP set)

MCA MCA2-4040 (Export Issue)

I'll Get Along Somehow; Slippin' Around; Filipino Baby; When The World Has Turned You Down; Have You Ever Been Lonely; There's A Little Bit Of Everything In Texas; Walkin' The Floor Over You; Driftwood On The River; There's Nothing More To Say; Rainbow At Midnight; I'll Always Be Glad To Take You Back; Let's Say Goodbye Like We Said Hello; Careless Darlin'; Don't Rob Another Man's Castle; I Wonder Why You Said Goodbye; Last Night I Dreamed; Letters Have No Arms; Though The Days Were Only Seven; I Love You Because; You Nearly Lose Your Mind; I'll Miss You When You Go; It's Been So Long Darling; Tomorrow Never Comes; Blue Christmas.



Originally released on Decca DXSA 7-159, this excellent double-LP is now finding its way into the UK import stores. The majority of hard-core country fans will already have many of the titles in their collections but new converts to country, via Commander Cody, Asleep At The Wheel, et al, will welcome the album's availability. Tubb has made tremendous contributions to the country music genre during his long and distinguished career and if you want to get back to the grass-roots of Texas music, turn on to this.

Tubb's vocal style is lazy and for many he is an acquired taste but he's country from the tips of his toes. The Texas Troubadours throw in their usual tasteful enthusiasm and Tubb's drawingl Texas voice adds conviction to the

songs. It was years before I could accept the star's almost off-pitch way of singing but in the light of so much commercial dross currently being thrust upon us, it's almost a relief to re-discover Ernest Tubb. Tubb, born in Crisp, Texas, in 1914, has become an American tradition and, although his recording career has slumped in recent years, a study of the country music charts from 1944 onwards reveals an amazing number of hits, commencing with 'Soldier's Last Letter' and 'Try Me One More Time' in 1944.

He is totally dedicated to his music, in spite of the recent recession and not too many years ago Tubb said: "Country music over the years has been the most successful type and I neither intend to knock it or to give it up. There are those who cross over the bridge and mix their music, but I personally have no desire to do this. Country music is good. It is humble, simple, and honest and relaxed. It is a way of life. It is not confined to any segment of the country. We see young faces and we see old faces — and many in-between faces. Therefore, country music must have a general appeal to all ages, to all sections. I like it, the people like it and I'll stick to it."

BRYAN CHALKER

DON'T STOP BELIEVIN'

Olivia Newton-John
EMI EMC 3162

Don't Stop Believin'; A Thousand Conversations; Compassionate Man; New-born Babe; Hey Mr. Dream Maker; Every Face Tells A Story; Sam; Love You Hold The Key; I'll Bet You A Kangaroo; Last Time You Loved.

For a couple of years now, Livvy has astounded pundits and critics alike, by carrying off the cream of Stateside music awards, and being generally regarded (by both public and presenters) as the new sweetheart of country music. Her association with John Farrer has certainly been much more fruitful than either of them could have imagined, and continues here at much the same level of consistency. Her voice and artistry improved with each outing, and she is fast becoming an accomplished songwriter, as an ear 'turned' to 'Love You Hold The Key' will prove.

Produced by John Farrer
MIKE STAVELEY

THE EVANGEL TEMPLE CHOIR

Trinity TR 101 (American Issue)

Did You Ever Hear God Talking To You; Searching; Let Your Love Be The Light; Magnificent Sanctuary Band; All My Trials; I've Got Confidence; On The Other Side; Great Is The Lord; Come And Go With Me; I'm Gonna Keep On Singing.

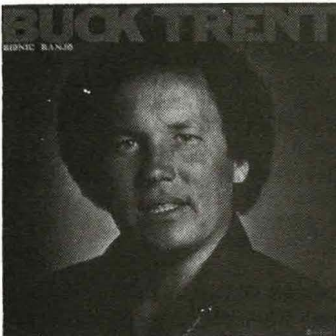
A Grand Ole Opry presentation recorded at the House Of Cash, this should go down extremely well with lovers of sacred music. The country music content is rather questionable in view of the massed voices, but it's all very pleasant.

Produced by Jimmy Snow
ALAN PETTIFER

BIONIC BANJO

Buck Trent
ABC-Dot D05D 2058 (American Issue)

Bionic Banjo; Flint Hill Special; The Wrestling Matches; Banjo Buck; Tilt; Trent's Tornado; Donald Is A Duck; Buck's Hee-Haw Talkin' Blues; Tic-Tack-Toe; Theme From The Bi-Centennial Banjo.



Trent must surely rank as one of America's top banjo pickers and here he shows his paces on a very worthwhile album. You won't need to be a Bluegrass buff to appreciate Buck's technique; it's not that kind of LP. On 'Bionic Banjo', you'll recognise some of the distinctive 'electric banjo' sounds that identified Buck's playing with the Porter Wagoner band a few years back. It's not entirely instrumental, which is a wise move on Buck's part, and you'll find that he has a pleasing voice.

Good and completely unpretentious from start to finish.

Produced by Glenn Sutton
DICK MASSEY

KEEPING IN TOUCH

Anne Murray
Capitol E-ST 11559

Things; Caress Me Pretty Music; Dancin' All Night Long; Sweet Music Man; Sunday School To Broadway; Lay Me Down; Golden Oldie; A Million More; Carolina Sun.

Sadly Anne Murray veers further and further away from Country music with each release and this will hold absolutely no interest for readers, aside perhaps from her superlative version of the old Bobby Darin 'Country' hit, 'Things'.
Produced by Tom Catalano
DICK MASSEY

TOM THUMB THE DREAMER

Michael Dinner
Capitol FTA 3006

Tom Thumb The Dreamer; Julye; The Promised Land; Thrown Out Of The Paradise Ballroom; Swallow; Sitting In Limbo; Apple Annie; Silver Bullets; Pale Fire.

Country-tinged debut outing for singer-songwriter Dinner. It's nothing special and certainly not an item for our readers to get over-excited about. Not really worth investigating unless you have excessive record tokens left over from Christmas!

Produced by Keith Olsen
ROBERT PAVLOW

COUNTRY PORN

Chinga Chavin

Country Porn Records — no number (American Issue)

Talkin' Matamoros First Piece O' Ass Blues; Head Boogie; Get It On The Run; etc. . . .

Nick 'Chinga' Chavin attended the University of Texas with Kinky Friedman, and the 'association' didn't end there — "this is one of the funniest smutty albums ever released" — "a country band that plays the way Redd Foxx talked". Although self-released, this was no tight-budget session — the cream of Nashville's sidemen were 'roped in' and Brovsky (Jerry Jeff Walker's producer) was there to add the necessary touch of enthusiastic enterprise.

The lyrical content is a shade too extreme for my personal taste, but there can be no denying the quality of the music around it. Only available from CP Products, Box 548, FDR Station, New York 10022, for \$8.98 (inc. post). You're advised to hurry as supplies are limited — guaranteed to become a collector's item.

MIKE STAVELEY

FOURTEEN MEMORIES

Bill Grant, Delia Bell and The Kiamichi Mountain Boys
Kiamichi KMB 104 (American Issue)

Are You Waiting Just For Me; Don't Let Your Sweet Love Die; Stone Wall Around Your Heart; The Lonesome Pine; Where The Old Kiamichi Flows; The Rank Stranger; Darling Nellie Gray; The Tragic Romance; Come Back And Get These Memories; Walk Slowly; Memories Of The Past; Heartless; Big Cedar; It Takes One To Know One.

continued on page 30

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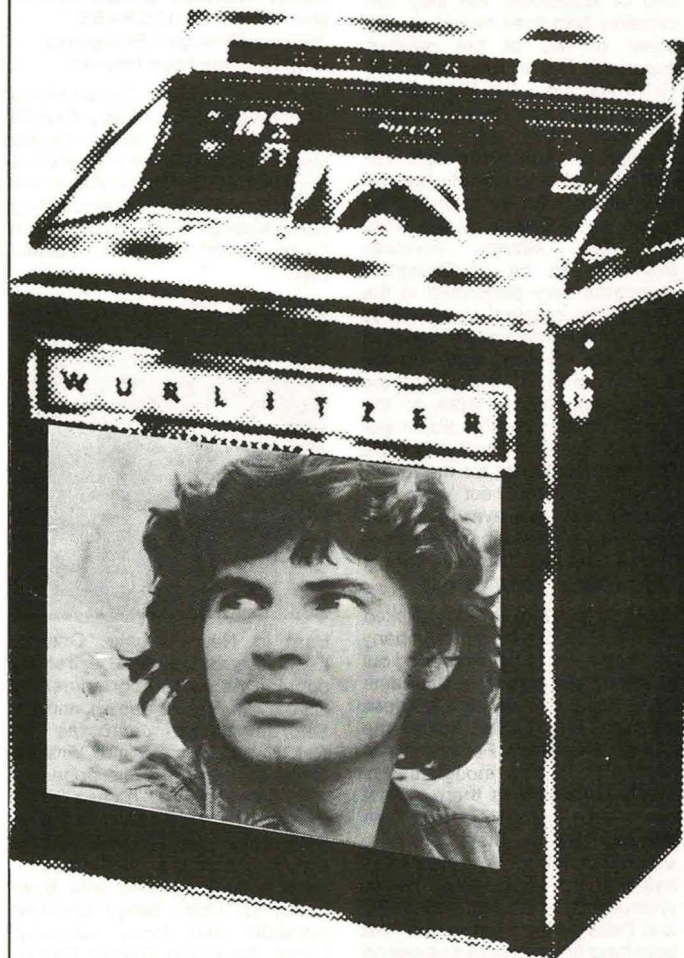
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THERE IS A FOUNTAIN
Bill Grant, Delia Bell and The
Kiamichi Mountain Boys
Kiamichi KMB 103 (American
Issue)

When My Times Comes To Go; Pass Me Not; Tramp On The Street; Where We'll Never Die; There Is A Fountain; I Know The Time Is Near For Me; Homecoming; What Would You Give; The Tramp; I Saw Jesus; Death Picked A Flower; Monarch Of Time; When My Saviour Reached Down; Stairway To Heaven.

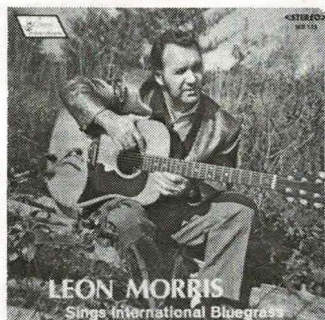
Hugo, Oklahoma is hardly a hot bed of Bluegrass, but they can certainly hold their heads up and boast of two of the greatest exponents in the music today. Bill Grant and Delia Bell together are *Brilliant*, don't take my word for it, get their album and hear for yourselves. How two people can perform and sing the way they do and still be unknown is one of the mysteries of Country Music. Take the first album, *Fourteen Memories*, a lot of Bluegrass standards here performed in the past by the greatest ever such as the Stanley Brothers, the Louvins, Reno and Smiley, Hylo Brown, anybody who is anybody in the genre has left their mark on the songs contained on this album. But then so have Bill Grant and Delia Bell. It comes easy for me to say that they are the best 'unknown' group that I have ever heard and never have I heard the Stanleys or Wilma Lee and Stony Cooper turn in better performances.

The last group that really excited me was J. D. Crowe and Company but they seem to have dropped out of sight. I just hope that the same thing does not happen to these artists. Bill Grant holds the biggest Bluegrass Festival in his part of the world, though this is hardly surprising as there cannot be much competition in the Western Swing State but that should not detract from what he is trying to do for a music he so undoubtedly loves. Not only do Bill and Delia perform well in duet, but both have fine distinctive voices on solo numbers. Bill is also a very talented writer and some of the songs here are worth closer scrutiny. 'Where The Old Kiamichi Flows' is a song about his love of returning to his home place, and hence the name of the band. It is a beautiful lyric with strong vocals from Bill and Delia and a touch of echo at the end of the main line of the chorus gives it a fine lift. 'Heartless' is again a super song, strong, powerful even, worthy of inclusion in the repertoire of the bigger names in the industry. 'There Is A Fountain' written by Orville Bonham, the fiddle player in the group, is quite a good gospel song and would make an excellent title for a gospel album. Delia is outstanding on 'Tramp On The Street' and 'I Saw Jesus'. Olie and David Bonham sing and play excellent guitar on 'Death Picked a Flower', which was written by them and is a fine song. The Bonham Family make up the Kiamichi Mountain Boys. Ben on banjo and guitar, Glen on bass and Virgil on guitar. I find that the one weak link

in the chain is when the band members swap instruments; they may well get away with it on stage, but on record they would be well advised to stick with the instrument they know the best. Finally one all-time classic performance is Bill and Delia singing together 'I Know The Time Is Near For Me'. Nowhere will you find a better rendition of any song; this is pure class and worth the cost of the album on its own. These people must come to Wembley. How about an invitation, Mr. Conn? DON PAGE

LEON MORRIS SINGS INTERNATIONAL BLUEGRASS
Jessup Michigan Bluegrass
MB113 (American Import)

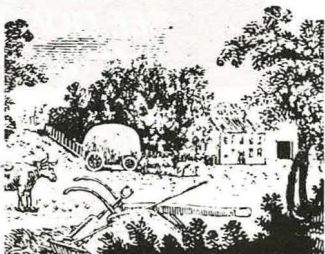
Are You From Dixie; Selfish Heart; Jessie James; (It's A Long Way) To The Top Of The World; Lonely Heart; Upstairs In The Bedroom; Lena; Must You Throw Dirt In My Face; Sing Me Back Home; Sitting Here Waiting For You; I Can Feel It In My Heart; Isn't It A Beautiful Day.



Born in New Toronto, Ontario, Leon Morris became extremely popular via such programmes as CBC's *Country Hoedown* and the *Saturday Night Jamboree* on CHCH, before moving to Virginia. Since that time he has appeared with many leading names in the field of Bluegrass music, including Bill Monroe, Mac Wiseman and the Osborne Brothers.

Here Leon is teamed with Buzz Busby (of 'Talkin' Banjo' fame) on mandolin and tenor harmony, Lamar Grier and Freddy Geiger, banjo, Bill Bailly, Ed Faris and Gary Henderson, bass, and Russ Hooper, dobro. Between them they've produced one of the best-ever *Michigan Bluegrass* releases and I was particularly impressed by the interpretations of Haggard's excessively worked 'Mama Tried' and the beautiful Louvin Brothers ballad, 'Must You Throw Dirt In My Face'. Usually the general reproductive quality of Jessup recordings leaves much to be desired but I have no complaints with this album.

Highly recommended.
 BRYAN CHALKER



NORMAN BLAKE AND RED RECTOR

County 755 (American Issue)

Girl I Left Behind Me; Denver Belle; Lorena; The Old Spinning Wheel; Mississippi Sawyer; Red Wing; Cricket On The Hearth; Limehouse Blues; The Green Leaves Of Summer; Freight Train; Darling Nellie Across The Sea; Darlin' Honey.

For many years Red Rector has been in great demand at other singers' and musicians' recording sessions. Suffice to say that down through the years he has recorded with all of the 'greats' in the industry, to say nothing of the personal appearances with countless artistes. In addition he records a daily T.V. show with Fred Smith in Knoxville. Norman Blake is also in great demand for session work and can be found credited on countless albums of the top Bluegrass performers. Norman was inspired by Red, in his college days, and would sit spellbound by his dexterity on the mandolin. This encouraged him to improve his own style on the guitar. The years of listening and learning served him well as can be heard on this album.

Norman and Red have done several 'gigs' together on the college circuit and finally plans were made to record the coming together of the two great talents. Guitar and Mandolin pickers could do worse than to try and emulate the sound produced here, even if only partially successful, they would be well on the way to greatness. There are two vocals on the LP, 'Lorena', a solo performed by Norman, and 'Darling Nellie Across The Sea', a duet with Red taking the lead. Norman is no great shakes as a singer which is why he sticks to the instrumental work at which he is brilliant. The other ten tracks are instrumental. Charlie Collins busks along on rhythm guitar and Roy Huskie strums bass with Norman and Red alternating lead. One would expect some of the numbers to become a little intense, but not a bit of it. They stay relaxed throughout and in fact seem to inspire each other. Their obvious enjoyment seems to leap from the turntable. The standout track for me is 'The Old Spinning Wheel' — it defies description. If I haven't already convinced you that this is a great album, give it a listen and I know it will end up in your collection.

DON PAGE

THE BEST OF DOC WILLIAMS
GW 102

My West Virginia Home; My Old Brown Coat And Me; I'm Watching The Train Passing By; Daddy's Little Angel; Redwing; Mary Of The Wild Moor; Under The Double Eagle March; A Beautiful Picture; Girl From Champlain; With Tears In My Eyes; Silver Bell; Wheeling Back To Wheeling.

Whilst it might be argued that various takes presented here aren't truly the best of Doc Williams, the songs do give the listener a good cross-section of the

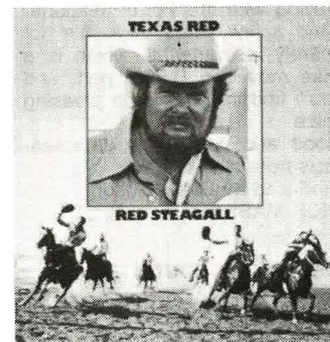
fine material recorded by this Country veteran. The version of 'My Old Brown Coat And Me', although interesting, isn't a patch on the original featured on 'Doc Williams Collectors Series No. 2', and I much preferred the artist's earlier recording of 'Mary Of The Wild Moor'. Nevertheless, we shouldn't complain, because this really is an excellent compilation, in spite of one or two rapid fades and odd-sounding vocal endings, and followers of traditional and authentic Country are in for a treat. For a comprehensive story on the career of Doc Williams readers should consult the October 1972 issue of *Country Music Review*.

GW Records may be obtained from PO Box 20, Bradford, England.

BRYAN CHALKER

TEXAS RED
Red Steagall
ABC Dot DOSD 2068 (American Issue)

Miles And Miles Of Texas; Cheatin's The Same; Texas Red; (I Left My Heart) In San Francisco; Rosie (Do You Want To Talk It Over); San Antonio Champagne; Take Me Back To Texas; Her L-O-V-E-S Gone; There's Still A Lot Of Love In San Antonio; Lone Star Love.



Texas Music has made its presence felt in a big way since Waylon and Willie began to buck the Nashville system. The album was cut at the Columbia Studios, in Nashville, Tennessee, but it's most definitely *Texas* all the way and Red's light baritone voice glides across the songs with consummate ease. Twin fiddles and steel blended together ensure that everything swings like crazy and the only downer is the old Tony Bennett standard, 'I Left My Heart In San Francisco'; with so many other good country songs around, it's hard to see the reasons for its inclusion. Never mind, though, 'Miles And Miles Of Texas', more than makes up for any default and I can thoroughly recommend the album to all and sundry. Welcome back from the doldrums, Red. Produced by Glenn Sutton
 ALAN PETTIFER

MARTIN HAWKINS REPORTS ON ROD HART'S U.S. HIT AND THE EIGHTEEN YEAR CAREER LEADING UP TO "C.B. SAVAGE".

THE ULTIMATE TRUCK SONG?

YOU may have noticed the recent appearance in the upper reaches of the American country charts of Rod Hart and his contribution to the history of trucking songs; Rod calls "C.B. Savage" the "ultimate trucker's song" since it's about a gay truck driver. There is, however, a surprise at the end when . . . no, I won't spoil it.

It's a novelty record, really. And so it comes as no surprise to learn that Shelby Singleton is behind it. The record is out on his *Plantation* label, and he has now followed up with a Rod Hart album, titled "Breakeroo" (PLP 500) which reveals much more about Rod than one slightly amusing novelty hit. It's a good country album with a strong bias to the trucking style and an interestingly drawn cover depicting trucking scenes. If that sounds as if it meets part of your taste in country, then titles like "C.B. Savage", "Hooked On Honky Tonks", both written by Rod, and "Asphalt Cowboy" will no doubt appeal to you, and "Breakeroo" could be an album worth importing.

The feel of the album is akin to many Singleton productions, solid, raunchy, mainstream country instrumentation with a crisp, clean sound. Mostly the tempo is lively, with the likes of "Truck Driving Son Of A Gun" and "Big Fanny" (no, that's not what you think it means), but there are ballads, well handled by Rod, such as the Rita Remington song, "We Tried". Rita is another Plantation artist, and other Singleton associates Royce Clark and Finley Duncan also take several songwriting credits. The vocals are sincere and well-suited to most country styles and they command the listener's attention even without the gay voice over "Savage", which actually

sounds rather like Yogi Bear to me. Anyway, that's not the point. Back to the Rod Hart story.

Like most sudden sensations and rising stars, Rod Hart has quite a history behind him in country music. The story started in Beulah, Michigan on June 28, 1938, but it was in 1957 that Rod first became a musician at all seriously, sitting in on guitar with a local country band. The following year, Hart moved to Prescott, Arizona and continued to play in bar bands, and then he began to write country songs for the first time.

This period of dues-paying continued right through the sixties. Sometimes Rod would write a good song and get it recorded, but mostly he had to play local gigs and hope for a break. "I figured all along there were fortunes to be made in music, and if I was to insure for my retirement I'd better go out and get me one", he explains, realistically.

In 1966, he made his first attempt at his fortune by recording his first single on his own label. It flopped, so, following the theory that he could only go up from there, Rod issued another record, "Choke Up On The Eight Ball". It sold well in Phoenix and the Western states where Rod toured, but stopped at ten thousand copies for lack of publicity. This was all valuable experience, of course, and Rod reckoned the trucking songs that formed a big part of his repertoire would come through sooner or later. By 1969, Red Simpson, a major artist of the truck-driving genre, covered Rod's recording of "Truck Driving Can Be Fun". It was not a hit, but Rod began to experience the pleasure of receiving songwriting royalties, and this was heightened when he recorded "Arizona Morning" and "Rodeo Man" for the soundtrack of the 1971 ABC movie 'Junior Bonner'. This

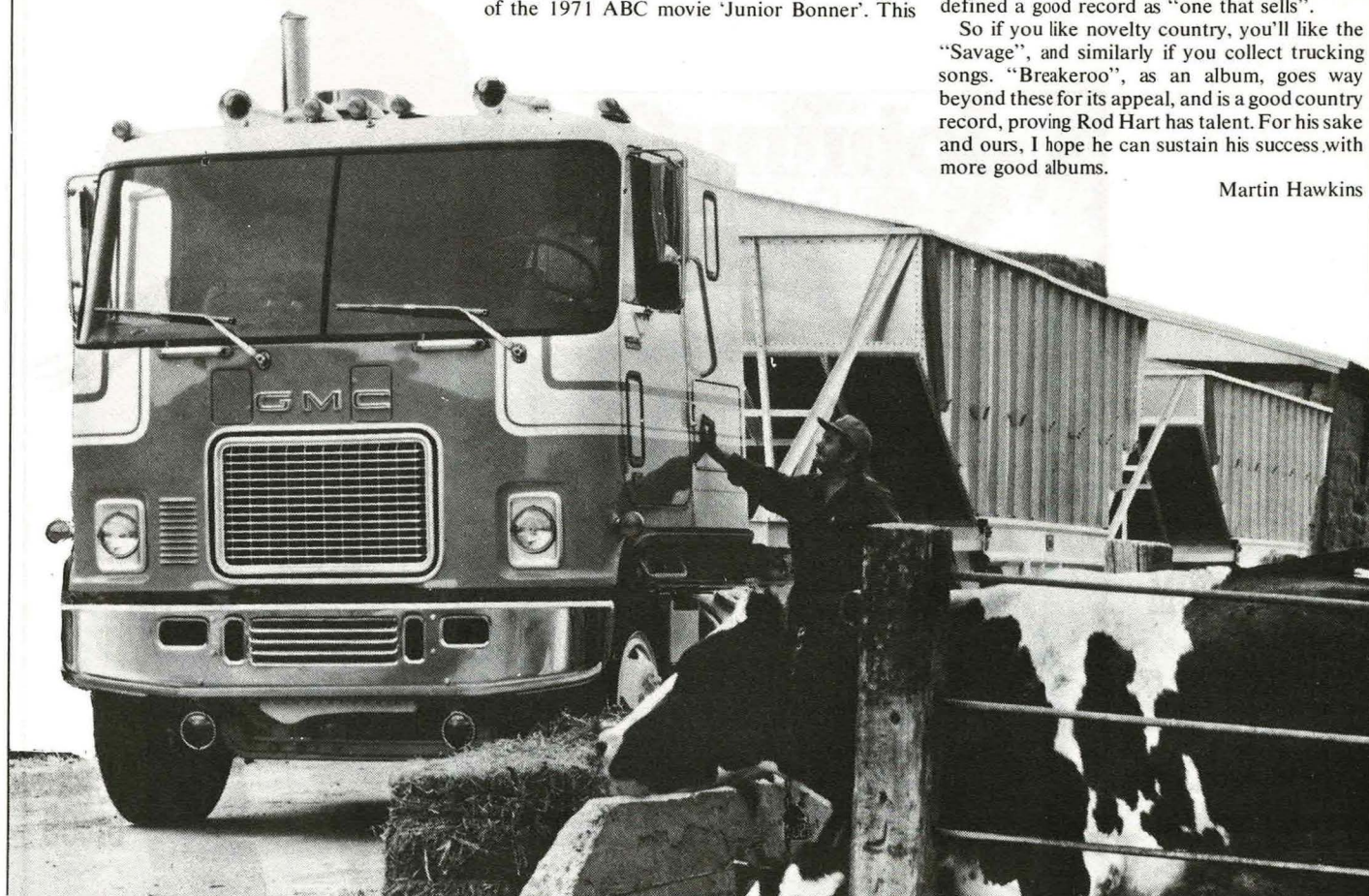
was filmed in Prescott where Rod lived and he and his band played behind a scene in the movie. Fame at last?

Well, no. The last few years have not until recently seen Rod build upon the minor success of the movie. He continued playing bars and honky tonks, and waiting. And this was particularly galling when he saw trucking songs come back into fashion with the country-rock bands and through hits by C. W. McCall and Red Sovine. Rod reasoned that a standard-formula trucking song would get lost in the crowd nowadays, so in May last year he came up with a song about a gay truck driver. I suppose as an inevitable cash-in on the current vogue for gay humour. At the least, it makes an interesting change from straightforward trucking songs. And if you've a bent for that style . . . you can no doubt think of many more bad jokes.

"C.B. Savage" was recorded in June 1976 at Ron Livingston's studio in Phoenix, Arizona and was issued originally on *Little Richie Records*, owned by Richie Johnson before being taken up by Shelby Singleton, the man with the eye for a country novelty like "Harper Valley" or "Lt. Calley". It is now the big hit on Plantation that Rod has waited for. He says, philosophically, "I want to be happy and to be able to say I'm successful. I'm a good ole, straight ole country boy, and this hit has been a dream of mine for years. It took guts for me to do the gay record, but you can dig it on an entertainment level and I hope everyone takes it in good spirit as a put-on. I was afraid it was a little far out, but what people said was a silly record turned out to be a hit." Shelby Singleton won't complain either: he once defined a good record as "one that sells".

So if you like novelty country, you'll like the "Savage", and similarly if you collect trucking songs. "Breakeroo", as an album, goes way beyond these for its appeal, and is a good country record, proving Rod Hart has talent. For his sake and ours, I hope he can sustain his success with more good albums.

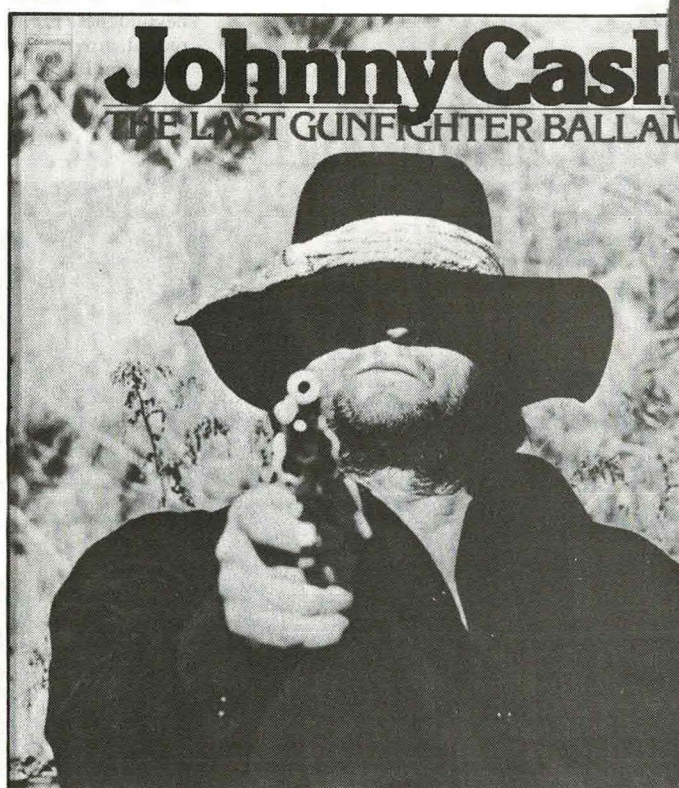
Martin Hawkins





Cash

**"OLD GUNFIGHTERS
NEVER DIE" SAYS CASH-
"WE JUST GO ON SMELLIN'
LIKE BLACK POWDER."**



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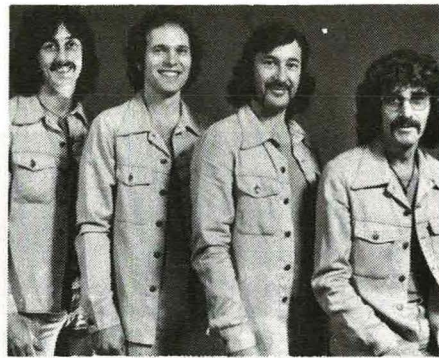
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THE LAST COUNTRY SHOW

by George Slinger and Colin Ward



Rusty and Wild Bunch

Country music has always enjoyed a very strong following in the South Lincolnshire region, thanks to a well-established and highly organised venue — the Peele School Hall, at Long Sutton. Such was the un-equalled atmosphere of this venue that people would travel for miles to see a *Country Music Spectacular* staged by Live Promotions. Buses came from the Humberside regions and regular country fans from Leicester, Northampton, Peterborough and Norfolk, would make the effort to attend. Ex-Peterborough Country Music Club organiser, Mr. Cartright, was one of the regulars and he often commented to the promoters about their enviable success story at Long Sutton.

Long Sutton is only a small village. A typical fen village with a small market place and a main trunk road that takes the Midlands traffic through the town on its way to Norfolk.

The Directors of Live Promotions, George Slinger and Colin Ward, have promoted Country Music in the region for the past five years and a good 'homely' venue was what the couple were seeking. They found that venue when they first visited the *Peele* (as it became known). The small stage is not as 'aloof' as the large Civic Theatres and whilst it has a full set of curtains and a superb lighting unit, the hall somehow possessed a unique intimate atmosphere respected by the public and artistes alike.

The first Country Music Spectaculars were staged for country fans at an admission charge of sixty pence. A typical *Country Music Spectacular* would have a top Country Band, a Solo artiste and a Duo or Trio. Bands were charging £60 at the most, duos £25 and a solo artiste £15. Therefore a good three and a half hours of varied entertainment could be staged for around £100. A Licensed Bar was essential of course, with the addition of food facilities and at every show a record bar with discount imports.

The years passed and the so called 'inflation' hit the promoters harder than they at first realised. Advertising rates shot up incredibly, bands fees were rising fast, duos were asking £45 and solo artistes £35. It became a nightmare for Live Promotions when their hall hire fee shot up from £14 a night to £14 an hour from start to finish. The promoters of course also provided a free mailing system to their customers. When mail prices rose, that also became an

impossibility. What didn't help matters was when the promoters learned that some acts playing on their shows were appearing at club venues for far less money.

'Some acts seem to think that the word 'concert' means a reason to charge more for a performance' said partner Colin Ward. 'There we were asking an act to play for a maximum of one hour, and ironically enough in some cases paying almost double the fee that the same act might get in a club. Even one of the top British artistes turned up one night and blatantly stated that had he known he was playing a concert he would have asked for far more money. 'The sad thing about comments like that, was that these artistes were speeding up the end of the *Country Music Spectaculars* at the Peele'.

'In the beginning,' said George Slinger 'a total night's expenses were about £60. We could get in between three hundred and four hundred people at sixty pence per head, but not only has inflation hit us, but also the introduction of V.A.T. Now a show costs at least £200 in artistes fees, the hall hire is around £70, advertising about £40 a show and our mailing costs a further £50. We also pay out an average £20 per show to helpers who maintain the show backstage etc. This means that a show that first cost us £160 a night to stage, now costs a minimum of £380, over double our expenditure since we started. Of course V.A.T. does not help and on all our ticket sales eight per cent V.A.T. is deducted before it reaches us. Box Offices now charge six per cent for their services as well. That means that an average ticket is subject to two percentage cuts before it reaches us'.

The shows at the Peele School have featured a superb array of British and American talent. Artistes appearing at the venue have included Marvin Rainwater, Jon Derek, John Carlton, Country Fever, Miki and Griff, Roy Warhurst, Bryan Golbey, Little Ginny, Al Barrett, Collier Dixon, Steppin Stone, Ann and Ray Brett, Ken and Billie Ford, Terry McKenna, Wells Fargo, Brian Maxine, Keith Manifold, The Playboys, Pasty Powell and the Goodtimers, Bryan Chalker, Stu Stevens, Jed Ford, Yodelling Pete King, Ray Dexter, The String Dusters, Slim Pickins, Jeannie Denver and the J. D. Band, Cliff Ledger and the Country Boys, The Duffy Brothers, The Down County Boys, Kenny Johnson's Northwind, Redwood, The Wild Bunch, Frank Jennings Syndicate, Shucks, Tex Withers, Mel Hague, Julie Thornborough

and the Peele's firm favourites The Hillsiders.

Following the Peele School's advertising campaign, it wasn't long before everyone who is anyone locally were calling their country nights 'Country Music Spectaculars'. Local pubs started putting on a solo artiste of ill-repute and advertising this as a 'Country Music Spectacular'. A local motel began offering a country act every Sunday night free of charge with a little extra on the price of a drink. And so the Peele, that was once the only country music venue in the area, was faced with inflation and opposition at the same time. Admission at the Peele was forced to £1.50 a head to try and combat the rising costs but it failed to achieve the object, and if anything the public slowly drifted away, many of them not prepared to pay such an admission fee for the spectacular three act nights.

'Some of our customers also helped to sow the seeds of doom,' said Colin Ward. 'Some country fans are more enthusiastic than others and after seeing an act on one of our shows, they would obtain their card to give to a local pub or club. In many instances we have introduced some fine new solo artistes and we have found them, two months later, playing for lesser fees than we paid them, down the road at a pub where the landlord can offer free admission.'

And so the hall that was called the 'Mecca' of Country Music in South Lincolnshire has closed its doors. Inflation, competition and a tighter restriction on seating have all played their part in its closure. The Peele had run for almost five years without an incident, but a recent check of fire regulations insisted that in future all seats must be tied together in groups of five before a show and untied at the end of every show otherwise seating would be restricted to only two hundred. Such drastic measures became too much for the promoters whose sole aim was merely to run Country Shows once every three weeks in the Autumn and Winter months.

'It seems as though everything was against the Peele,' said Colin Ward. 'The time arose when problem was followed by problem, yet two years ago people were almost fighting for tickets as we always sold out at every show. But tickets were not £1.50 then and petrol wasn't the price it is today. We shall of course continue promoting country music in the area but at the larger South Holland Centre, Spalding, where the seating is larger and the facilities better'.

Billboard Hot Country Singles

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Billboard SPECIAL SURVEY

* STAR PERFORMER—Singles registering greatest proportional upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	10	1	NEAR YOU—George Jones & Tammy Wynette (K. Gold, F. Long, Epic 5-50214 (Supreme, ASCAP))	46	4	1	WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson (J. Greenfield, Columbia 3-10457 (Starship, ASCAP))	69	41	16	STATUES WITHOUT HEARTS—Larry Gatlin (J. Gatlin, Monument 201 (First Generation, BMI))
2	3	13	SAVING HELLO, SAYING I LOVE YOU, SAYING GOODBYE—Joe Ed Brown & Helen Cornelius (J. Barry, D. Hollman, B. Burg, RCA 10822 (Don Kashner, BMI/Excluded Song, ASCAP))	52	3	2	YOU'RE FREE TO GO—Sammy Davis Jr. (D. Robertson, J. Henschel, Columbia 3-10466 (Intermark U.S.A., ASCAP))	80	3	3	OUT OF MY MIND—Cane (J. Hunter, R. LeBlanc, Caprice 2030 (Sound, ASCAP))
★	8	8	MOODY BLUE/SHE THINKS I' STILL CARE—Doris Day (M. James, D. Lee, RCA 10857 (Screen Gems BMI/ Sweet Glove, BMI/Excluded Song, BMI))	51	3	3	SOUTHERN BELLES—Glen Campbell (A. Campbell, Capitol 4316 (Warner-Tamela/ Mercury, BMI))	71	45	14	WHEN IT'S JUST YOU AND ME—Doris Day (K. O'Neil, United Artists 858 (House Of Gold, BMI))
4	5	9	UNCLUTED DAY—Willie Nelson (W. Nelson, Columbia 3-10453 (Willie Nelson, BMI))	55	3	4	LUCILLE—Kenny Rogers (K. Rogers, H. Byrnes, United Artists 929 (Broun-Hall/Andie, Interscope, BMI))	82	2	2	CHEATIN' OVERTIME—Mary Lee Turner (J. Turner, RCA 40674 (Moto/Sailor, SESAC))
5	12	12	LET MY LOVE BE YOUR PILLOW—Renee Hilborn (J. Schwartz, RCA 10847 (Chess, ASCAP))	38	42	6	GOOD 'N' COUNTRY—Kathy Reeves (K. King, D. Pimm, Republic/IRCA 338 (Scepter, BMI))	85	2	2	LOVING ARMS—Sammi Smith (J. King, RCA 40674 (Moto/Sailor, SESAC))
6	7	11	LIARS ONE, BELIEVERS ZERO—Bill Anderson (G. Martin, MCA 40661 (Tree, BMI))	47	5	5	YOUR PRETTY ROSES CAME TOO LATE—Linda Ronstadt (J. Foster, B. Rice, Polydor 14371 (A&M, ASCAP))	75	77	4	BILLY THE KID—Charlie Daniels Band (C. Daniels, Epic 5-50322 (Nat Band/Rede Guns, BMI))
★	10	9	CRAZY—Linda Ronstadt (W. Nelson, Arista 43361 (Tree, BMI))	50	5	5	EVERY BEAT OF MY HEART—Peggy Sue (J. Dool, DMC/Don Rickles 1021 (Fort Knox, BMI))	86	2	2	SUNDAY SCHOOL TO BROADWAY—Joni Mitchell (D. Mitchell, Epic 5-50322 (Nat Band/Rede Guns, BMI))
★	13	8	WHY LOVERS TURN TO STRANGERS—Frankie Harte & The Heartbeats (J. Harte, B. Fender, Capitol 4333 (Hartline, BMI))	41	16	15	TWO DOLLARS IN THE JUKEBOX—Linda Ronstadt (J. Foster, B. Rice, Polydor 14371 (A&M, ASCAP))	77	48	13	ORDINARY MAN—Dale Gribble (J. Gribble, Epic 5-50322 (Nat Band/Rede Guns, BMI))
★	11	10	SAY YOU'LL STAY UNTIL TOMORROW—Sam Jones (K. Greenberg, B. Brown, Epic 5-50308 (Dick James, BMI))	42	26	11	IF NOT YOU—Dr. Hook (J. Dool, DMC/Don Rickles 1021 (Fort Knox, BMI))	89	2	2	TEXAS ANGEL—Linda Ronstadt (J. Foster, B. Rice, Polydor 14371 (A&M, ASCAP))
★	11	10	TWO LESS LONELY PEOPLE—Bee Gees (M. Gibb, Polygram 2345 (Polygram, BMI))	44	49	6	AFTER THE LOVIN'—Exile (A. Greenberg, B. Brown, Epic 5-50308 (Dick James, BMI))	79	57	8	ANGEL WITH A BROKEN WING—Ray Charles (J. Charles, Epic 5-50322 (Nat Band/Rede Guns, BMI))
★	17	5	HEART HEALER—Neil Young (J. Young, RCA 10847 (Chess, ASCAP))	45	27	9	THE CLOSEST THING TO YOU—Jerry Lee Lewis (J. Lewis, Mercury 73872 (Phonogram/ Hall Clement, BMI))	80	84	4	LORD, IF I MAKE IT TO HEAVEN (Can I Bring My Own Angel Along)—Bobby Parker (J. Parker, Epic 5-50322 (Nat Band/Rede Guns, BMI))
★	12	14	RIDIN' RAINBOWS—Tanya Tucker (J. Tucker, S. Pugh, C. Shriver, MCA 40650 (Paddle Wheel, ASCAP/Tree, BMI))	46	25	11	WHEN THE NEW WEARS OFF OUR LOVE—Jody Miller (J. Miller, Epic 5-50322 (Nat Band/Rede Guns, BMI))	81	81	5	NIGHT FLYING—Roy Driscoll (J. Driscoll, Epic 5-50322 (Nat Band/Rede Guns, BMI))
★	15	11	WHISPERS—Bobby Darin (K. Burke, J. Wilson, D. Dobson, Playboy 6092 (Chappell, ASCAP))	48	54	6	NEW KID IN TOWN—Lynne (J. Lynne, Epic 5-50322 (Nat Band/Rede Guns, BMI))	84	79	6	ME AND THE ELEPHANT—Kenny Starr (K. Starr, MCA 40672 (Trumpet, BMI))
★	14	6	IT DON'T BE ANGRY—Donna Fargo (W. Jackson, ABC-Dot 17660 (Acuff-Rose, BMI))	49	39	6	IN THE MOOD—Hank Snow (J. Snow, RCA 10847 (Chess, ASCAP))	85	94	3	NEON LADY—Bobby Darin (K. Burke, J. Wilson, D. Dobson, Playboy 6092 (Chappell, ASCAP))
★	20	11	A MANSION ON THE HILL—Ray Price (W. Price, RCA 10847 (Chess, ASCAP))	50	4	4	HE'LL PLAY THE MUSIC (But You Can't Make Him Dance)—Linda Ronstadt (J. Foster, B. Rice, Polydor 14371 (A&M, ASCAP))	86	94	3	DADDY, THEY'RE PLAIN A SONG ABOUT YOU—Kenny Starr (K. Starr, MCA 40672 (Trumpet, BMI))
★	16	18	MIDNIGHT ANGEL—Barbara Mandrell (B. Mandrell, MCA 40672 (Trumpet, BMI))	51	2	2	IT COULDN'T HAVE BEEN ANY BETTER—Johnny Duncan (J. Duncan, Columbia 3-10474 (Blue Echo, ASCAP))	87	93	3	LITTLE THINGS MEAN A LOT—Linda Ronstadt (J. Foster, B. Rice, Polydor 14371 (A&M, ASCAP))
★	21	8	THERE SHE GOES AGAIN—Sam Stanley (A. Stanley, MCA 40672 (Trumpet, BMI))	52	3	3	PAPER ROSIE—Gene Watson (J. Watson, Capitol 4318 (Doubleplay/Quality, BMI))	88	90	2	EVERYBODY'S HAD THE BLUES—Barbara Mandrell (B. Mandrell, MCA 40672 (Trumpet, BMI))
★	18	12	TWENTY FOUR HOURS FROM TULSA—Bobby Darin (K. Burke, J. Wilson, D. Dobson, Playboy 6092 (Chappell, ASCAP))	53	32	16	WIGGLE WIGGLE—Renee Hilborn (J. Schwartz, RCA 10847 (Chess, ASCAP))	89	90	2	SINCE YOU BROKE MY HEART—Don Everly (J. Everly, ABC-Records 54005 (Acuff-Rose, BMI))
★	23	8	IF LOVE WAS A BOTTLE OF WINE—Johnny Rodriguez (J. Rodriguez, Epic 5-50322 (Nat Band/Rede Guns, BMI))	54	58	8	POOR SIDE OF TOWN—Bobby Wayne Latta (J. Latta, Epic 5-50322 (Nat Band/Rede Guns, BMI))	91	96	2	ALL MY LOVE—Lynne (J. Lynne, Epic 5-50322 (Nat Band/Rede Guns, BMI))
★	24	5	DESPERADO—Johnny Rodriguez (J. Rodriguez, Epic 5-50322 (Nat Band/Rede Guns, BMI))	55	33	15	YOU NEVER MISS A REAL GOOD THING (Till He Comes Goodbye)—Crystal Gayle (B. Gayle, United Artists 853 (Hall Clement, BMI))	92	92	4	LIVIN' HER LIFE IN A SONG—Bobby Miller (J. Miller, Epic 5-50322 (Nat Band/Rede Guns, BMI))
★	34	6	TORN BETWEEN TWO LOVERS—Jenny Holm (J. Holm, RCA 10847 (Chess, ASCAP))	56	64	5	OUR BABY'S GONE—Neil Young (J. Young, RCA 10847 (Chess, ASCAP))	93	97	2	IT'S NOT SUPPOSED TO BE THAT WAY—Steve Young (W. Young, RCA 10847 (Chess, ASCAP))
★	22	9	BABY, YOU LOOK GOOD TO ME TONIGHT—John Denver (B. Denver, RCA 10847 (Chess, ASCAP))	57	69	4	ALL THE SWEET—Neil Young (J. Young, RCA 10847 (Chess, ASCAP))	94	97	2	WE FELL IN LOVE THAT WAY—Claude Gray (C. Gray, RCA 10847 (Chess, ASCAP))
★	30	5	THE MOVIES—Stellar Brothers (L. Brothers, Mercury 73872 (Phonogram/ Hall Clement, BMI))	58	59	8	HER I.O.U.'S GONE—Red Steagall (J. Steagall, RCA 10847 (Chess, ASCAP))	95	97	2	TRYIN' TO FORGET ABOUT YOU—Charley Lane (J. Lane, RCA 10847 (Chess, ASCAP))
★	24	4	I CAN'T BELIEVE SHE GIVES IT ALL TO ME—Conway Twitty (C. Twitty, MCA 40649 (Twitty Band, BMI))	59	72	4	CHEROKEE FIDDLE—Michael Murphy (M. Murphy, Epic 5-50319 (Mystery, BMI))	96	98	3	HAND ME ANOTHER OF THOSE—Mickey Newbury (M. Newbury, ABC-Records 54006 (Acuff-Rose, BMI))
★	25	12	ARE YOU READY FOR THE COUNTRY? SO GOOD WOMAN—Wayne Jennings (W. Jennings, RCA 10847 (Chess, ASCAP))	60	75	3	SAM—Olivia Newton-John (J. Newton-John, RCA 10847 (Chess, ASCAP))	97	98	3	PICK UP THE PIECES—Don Everly (J. Everly, ABC-Records 54005 (Acuff-Rose, BMI))
★	26	29	I HAVE A DREAM, I HAVE A DREAM—Ray Clark (R. Clark, RCA 10847 (Chess, ASCAP))	61	63	6	DRINKIN' MY WAY BACK HOME—Shirley (J. Shirley, RCA 10847 (Chess, ASCAP))	98	100	2	WHEN YOUR GOOD LOVE WAS MINE—Wanda Sue (J. Wanda Sue, RCA 10847 (Chess, ASCAP))
★	27	28	THE LAST OF THE WINFIELD AMATEURS/YOU PUT THE BOUNCE BACK INTO MY STEP—Ray Clark (R. Clark, RCA 10847 (Chess, ASCAP))	62	68	3	A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARROOM BRAWL—Vernon Oxford (J. Oxford, RCA 10847 (Chess, ASCAP))	99	100	2	SUMMIT RIDGE DRIVE—Charlie McCoy (J. McCoy, RCA 10847 (Chess, ASCAP))
★	40	3	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charles Price (J. Price, RCA 10847 (Chess, ASCAP))	63	63	6	DRINKIN' MY WAY BACK HOME—Shirley (J. Shirley, RCA 10847 (Chess, ASCAP))	100	100	2	WAITIN' AT THE END OF YOUR RUN—Joni Mitchell (J. Mitchell, Epic 5-50322 (Nat Band/Rede Guns, BMI))
★	35	6	MY MOUNTAIN DEW—Charlie Rich (C. Rich, RCA 10847 (Chess, ASCAP))	64	31	13	YOUR PLACE OR MINE—Gary Stewart (G. Stewart, RCA 10847 (Chess, ASCAP))				YOU'RE GONNA MAKE LOVE TO ME—Lynne (J. Lynne, Epic 5-50322 (Nat Band/Rede Guns, BMI))
★	37	6	VEGAS—Bobby Darin (K. Burke, J. Wilson, D. Dobson, Playboy 6092 (Chappell, ASCAP))	65	71	4	HE'S GOT A WAY WITH WOMEN—Bob Luman (S. Warner, Epic 5-50322 (Nat Band/Rede Guns, BMI))				
★	44	5	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD—David Rogers (D. Rogers, RCA 10847 (Chess, ASCAP))	66	71	4	MOCKINGBIRD HILL—Donna Fargo (W. Jackson, ABC-Dot 17660 (Acuff-Rose, BMI))				
★	32	36	THE SON OF HICKORY HOLLERS TRAMP/! WONDER HOW SHE'S DOING NOW—Johnny Russell (J. Russell, RCA 10847 (Chess, ASCAP))	67	71	4	DON'T THROW IT ALL AWAY—Donna Fargo (W. Jackson, ABC-Dot 17660 (Acuff-Rose, BMI))				
★	43	4	I JUST CAME HOME TO COUNT THE MEMORIES—Lynne (J. Lynne, Epic 5-50322 (Nat Band/Rede Guns, BMI))	68	38	8	MAY I SPEND EVERY NEW YEAR WITH YOU—Lynne (J. Lynne, Epic 5-50322 (Nat Band/Rede Guns, BMI))				

BRITISH COUNTRY MUSIC FESTIVAL (MINI FESTIVAL)

For many years this event has been one of the highlights of the annual festivities each Easter at Wembley. Organised in the form of a country music talent contest by Mike & Margaret Storey on behalf of The British Country Music Association, winners in the past have included HAZ ELIOT WITH FEELING, JOHN ASTON, TONY GOODACRE, KEITH MANIFOLD, HARMONY & SLYDE, CULPEPPER COUNTY and COLT 45 among others. The 1977 event will be run in regional heats in order to give far more artists the opportunity of taking part. The sponsors of the 1977 event will be Framus guitars and Tank Records who will, between them, present musical instruments, recording contracts and framed awards to the winners in the final at Wembley. However, at this moment, we cannot ascertain exactly what form the prizes will take in the heats or finals — in detail — but this will be advised in due course. The top 3-4 acts from each heat will go forward to the finals at Wembley. We are also negotiating for BBC contracts for winning acts in the finals.

The finals will also be co-sponsored by participating country music clubs who will be donating cash awards as part of their commitment in holding heats at their clubs.

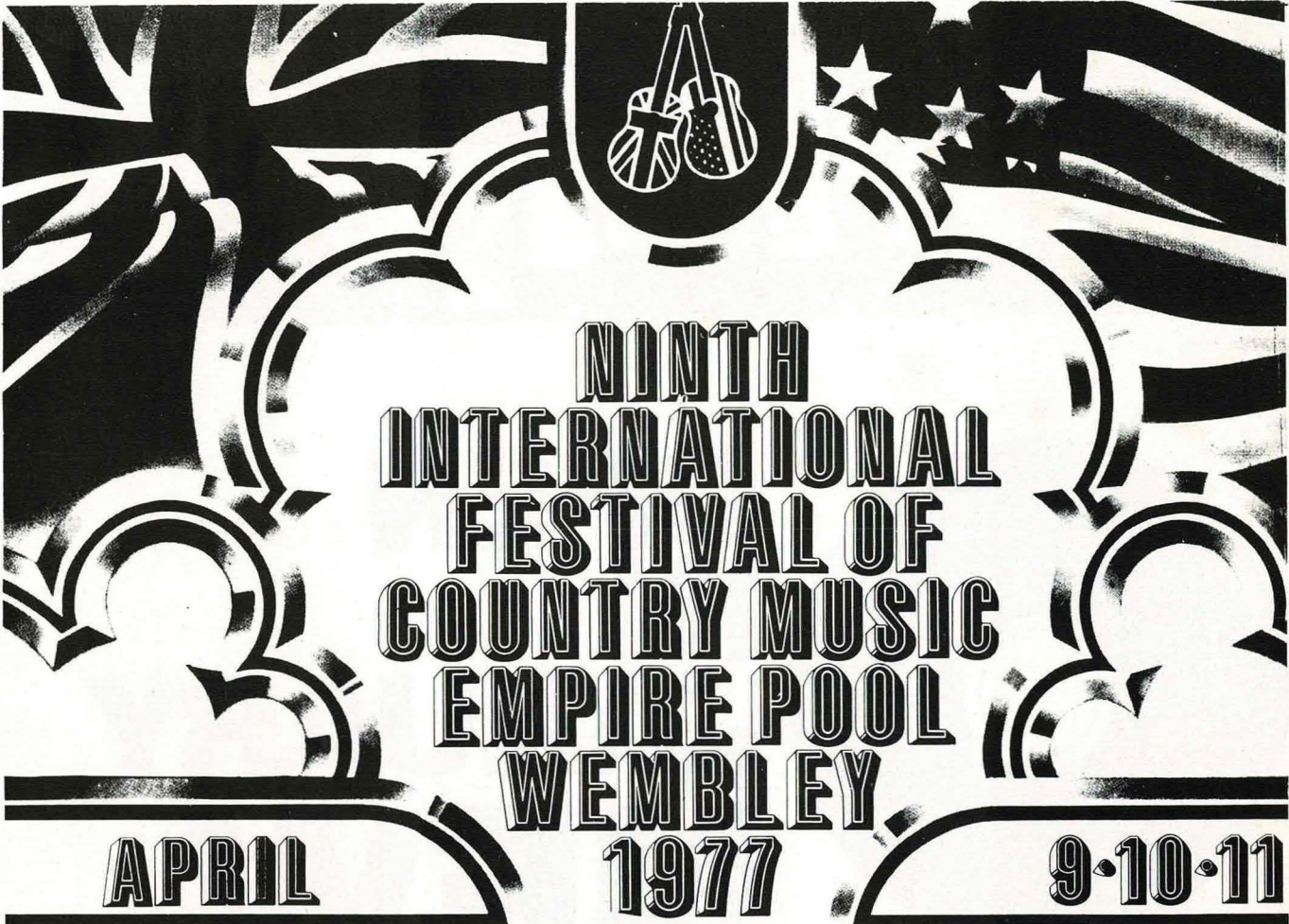
The first 4 heats will be as follows:—
NORTH: Sat 19th February — Newton House WMC, Leeds Road, Wakefield, Yorks. 1 pm-5 pm (bar until 4 pm).
MIDLANDS: Sun 13th February — Banbury United Football Clubhouse (nr. railway station), Banbury, Oxfordshire. Start 8 pm.

SOUTH: Sat 5th March — Headstone Hotel, North Harrow, Middx. Start 8 pm
SOUTH-WEST: Thurs 24th Feb — Stagecoach Hotel, Shepton Mallet, Somerset. Start 8 pm

DO NOT CONTACT THESE VENUES DIRECT. If you wish to enter the contest please send information to the organisers (details below). Indicate which heat you wish to enter. You may enter more than one heat if you wish. Further heats will be arranged in the same or other areas if the demand from artists makes it worthwhile.

The Organisers of the Mini Festival are: MIKE & MARGARET STOREY, SEPTEMBER SOUND STUDIOS, 38 KNOWL ROAD, GOLCAR, 'HUD- DERSFIELD, WEST YORKSHIRE.

Don't forget to include the name of your act, your address, and the heat or heats you wish to enter.



NINTH INTERNATIONAL FESTIVAL OF COUNTRY MUSIC EMPIRE POOL WEMBLEY

APRIL

1977

9-10-11

Line-up of Artistes appearing at the Ninth International Festival of Country Music

Saturday, 9th April

**LORETTA LYNN
CONWAY TWITTY
CARL PERKINS
THE OAKRIDGE BOYS
JODY MILLER
TOMMY OVERSTREET
DON GIBSON
CARROLL BAKER
DENNIS 'McCLOUD'
WEAVER**

Sunday, 10th April

**DON WILLIAMS
BILLIE JO SPEARS
THE MERCEY BROTHERS
JOHNNY GIMBLE
LLOYD GREEN
JIM & JESSE and
THE VIRGINIA BOYS
JEAN SHEPARD
HANK THOMPSON
RAY LYNAM**

Monday, 11th April

**EMMYLOU HARRIS &
THE HOTBAND
DON EVERLY
MICKEY NEWBURY
CRYSTAL GAYLE
J. J. BARRIE
THE COTTON
MILL BOYS
THE DILLARDS
TOMPALL GLASER**

Artists and dates subject to alteration or cancellation

Ticket Application Form



To: Festival of Country Music Box Office,
Empire Pool, Wembley, Middlesex HA9 0DW. Box Office Telephone 01-902 1234
Please reserve the following seats for the Ninth International Festival of Country Music:

Saturday, 9th April	Sunday, 10th April	2 Days 9/10th April	Monday, 11th April	3 Days 9/10/11th April
@£7.50	@£7.50	@£13.00	@£5.50	@£17.50
@£6.50	@£6.50	@£11.00	@£4.50	@£14.50
@£5.50	@£5.50	@£9.50	@£3.50	@£12.00
@£4.50	@£4.50	@£7.50	@£2.00	@£9.00
@£2.50	@£2.50			@£6.00

I enclose Cheque/Postal Order value £ : p. Booking Office use only FCM

Name

Tel Number

Address



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